

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

JEWEE CHY

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NEW HEALTH COLUMN: WELL, WELL / 12 THEATRE RIVER CITY
SHAKESPEARE FESTIVAL / 5

MUSIC: DEL THA FUNKEE HOMOSAPIEN / 33

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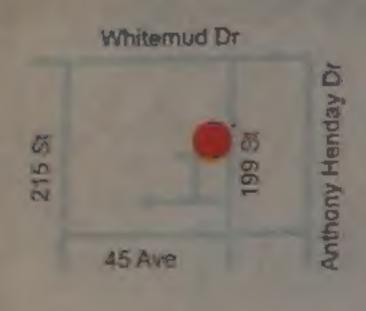
MERARY

The Lantasticks

After 42 years off-Broadway, the world's longest running musical comes to the Walterdale [DAVID BERRY / 5]

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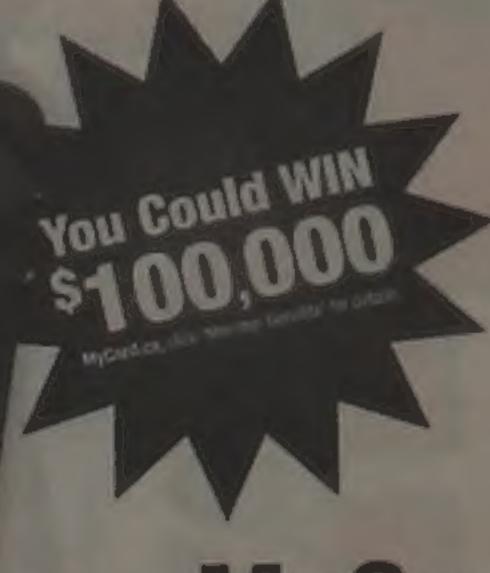
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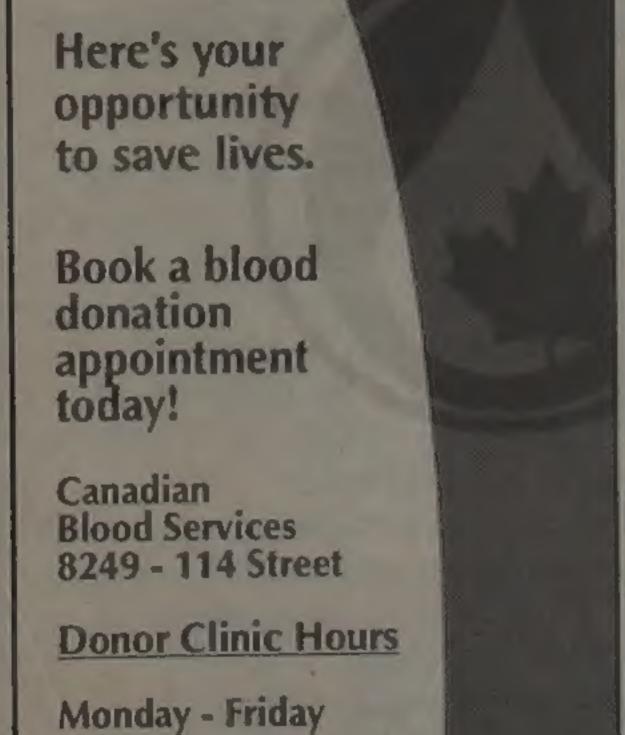
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Spot the typo!

We're not especially good spellers, as -some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vueweekly.com detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. And we're losing the battleour pile is closing in on 400. Help!

Last week we had six spotters. Congratulations to frequent spotters Grant Rundle and Marie Sedivy, as well as a couple of newbies to the typo-spotting ranks-Carmen Norris, Brent McAllister, Russell Bingham and Vanessa Stewart-or noticing our shabby spelling, double-wording and some general non-compliance with the rules of grammar.



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THE FANTASTICKS / 5

'Anytime I sing 'Try to Remember', especially for any ladies-when I explain the show, I usually throw in a. Try to remember / the kind of September,' so they know the song—they start to swoon." --Cory Christenson, actor

NEWS



LOGGING K-COUNTRY / 6

"We are now in a very critical time in our history with expansion in all aspects of industry and population and climate change. All three of those major forces are going to be drawing on our water supply."-Dr David Swann, Liberal Opposition Environment Critic



RIVER CITY SHAKESPEARE FEST / 18

"Oh, certainly, I auditioned myself, I carefully considered myself, and in the end, I thought that I could do the job." - John Kirkpatrick, Free Will Players' artistic director



NO ARBUCKLE / 34

"Some dude wrote and said 'do you want to play these six dates,' and I said 'sure,' bought the plane ticket, went over there, and it was the funniest fucking tour I've ever done in my life." -Neville Quinlan, band frontman

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ELECTRICITY COSTS / 8

Head tax lessons ignored

SCOTT HARRIS / scott@vueweekly.com

he official apology for the racist Chinese Head Tax delivered in the House of Commons on Jun 22 by Stephen Harper was a long overdue first step in redressing this incredible historical injustice.

Following the completion of the Canadian Pacific Railroad, which was made possible by the sacrifice of thousands and deaths of hundreds of poorly paid Chinese workers, the government of Canada instituted the head tax to deter ethnic Chinese from entering Canada.

From an initial \$50 per person in 1885, it rose to \$500 in 1903, before the government barred Chinese immigrants entirely from 1923 - 1947. Some 80 000 paid the tax despite it being the equivalent of two years' pay at the time.

The message of these racist policies were clear: you can come and work for low wages and build our railroad, but we don't actually want to you living here.

Sadly, policies like this are far from a thing of the past in Canada. Each year, some 19 000 workers from Latin American and the Caribbean travel to Canada as part of the Seasonal Agricultural Workers Program. Staying in Canada for as long as eight months at a time, they work in Canadian fields, orchards and greenhouses, doing hard labour for salaries too low to attract Canadian workers.

They are tied to their employers, who can choose to send them home at their own expense at any time. They spend months separated from their families (the program prefers married men and single mothers), living in isolated rural communities with language and mobility barriers. When their work is finished they are sent home and their time working in Canada counts for nothing when it comes to applying to become a Canadian citizen.

The situation is ripe for abuse, and many migrant workers are afraid to stand up for their rights for fear of being sent home and excluded from the program. There are frequent reports of 12-hour days without breaks, substandard housing, lack of health and safety standards and a prohibition on collective bargaining.

The program has been so successful, the government is extending the program to include guest worker programs in construction, hospitality and tourism.

The message, once again, is clear. You can come here and work in the fields and pick our tomatoes and peppers, but we don't actually want you living here and becoming Canadian citizens. Clearly, the government of Canada has learned nothing from its shameful actions a century ago. V

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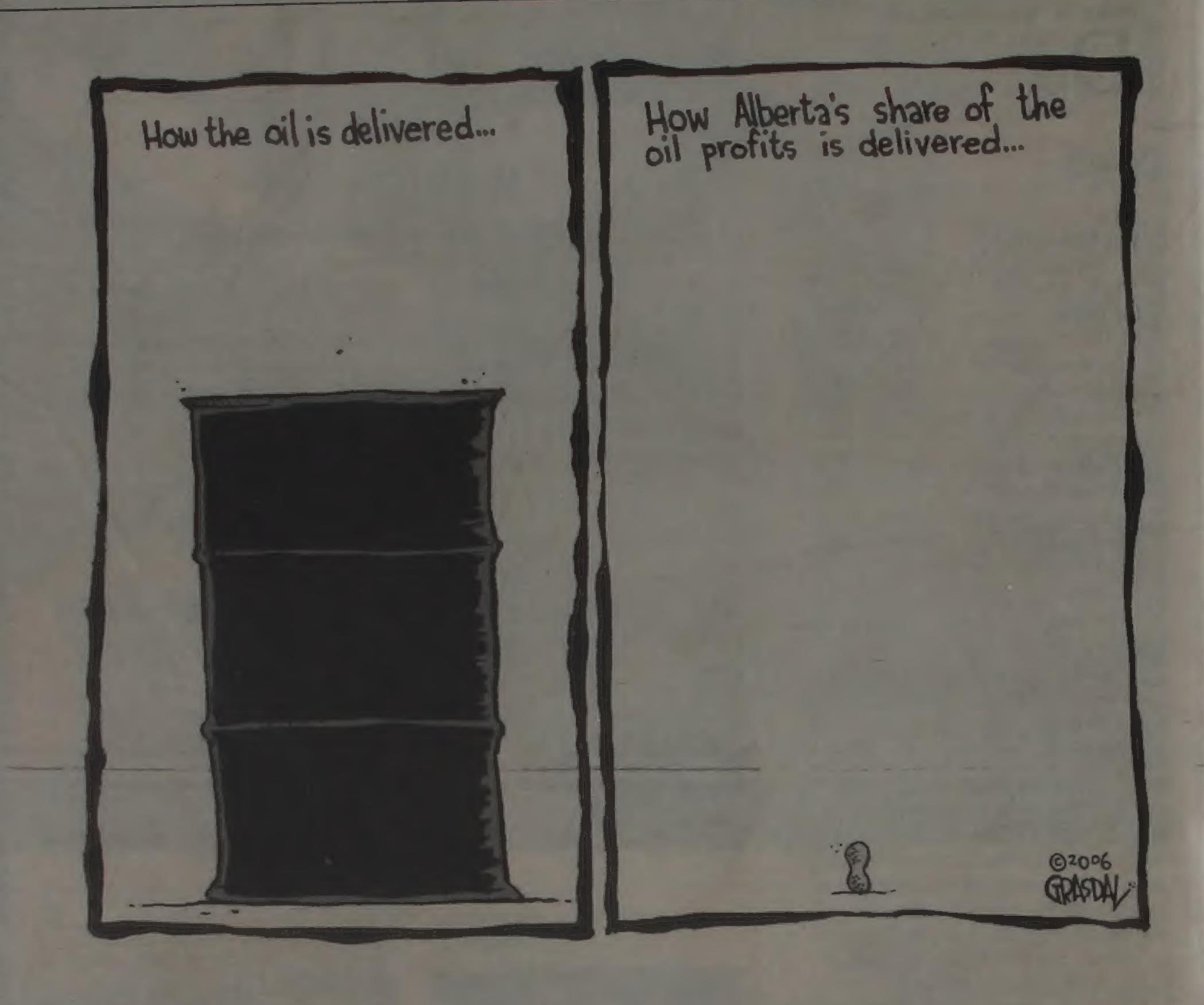
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DAVID VS GOLIATH FIGHT IN RIVERDALE ALL ABOUT DEFINING **VALUES**

I'm still pissed off at City Hall's decision to vote against Sundance Co-op's subsidized senior's housing project in Riverdale ("City rejects plans for affordable seniors housing," Jun 15 - 21).

I wonder if some councillor's decision to vote against this wonderful opportunity would have been different had Sundance Co-op not been Sundance Co-op but some deep-pocketed developer who wined and dined the appropriate people, wooing them with promises of selling only to people who would vote for Jane Batty.

Wait ... those people are already there in Riverdale, they are the "concerned" citizens that voiced quite loudly their issues with the project, not the least among their concerns being how the aesthetics of the project would alter property values.

There's a great word ... value ... think about how we use this word in our everyday vocabulary and how we might apply it to this situation. With the senior's complex, value would mean subsidized housing for seniors on a fixed income, an opportunity to build community, create a sense of extended family and promote a cooperative living lifestyle.

The opposition to this idea would define value as property worth, long-term investment and aesthetic relevance.

As you can see, each side in the dispute has a different sense of what value means to them. On the one hand, you have what I will call the Davids, whose values one cannot put in a box, measure with a ruler or calculate with a mortgage calculator. On the other, you have the Goliaths whose values are very definable: you can see them, feel them and measure them ... they are black and white.

The thing with the Goliaths' values are that they can't shovel your walk in the winter if you've put your back out, they can't take in your mail while you're on holidays, and they certainly won't invite you to the backyard barbecue on the long weekend.

It seems we have the classic people values vs property values scenario in Riverdale. And you know what? I'll take people values any day of the week, because I want to be at that barbecue when it happens, not watching it from my aesthetically perfect compound.

ERIC FILPULA

THIS JUST IN: AT LEAST ONE READER DOESN'T CARE ABOUT SCROTUSS

Funny, I thought the North Country Fair was about music. Granted, scrotoss ("This just in: hippies enjoy simple game with limited movement, testicle jokes," Jun 22 - 28) is moderately fun to play, has deep historical roots and seemed to have caught on at least within the immediate vicinity of our camp. Also, scrotoss was indeed the toast of the children's parade. Nevertheless, while a hundred or so people fell in love with scrot, thousands were there to see the music.

Perhaps Darren Zenko could have interviewed some of the organizers of NCF (there were two coordinators in his camp) or, god forbid, a musician or two instead of sitting around playing with his balls.

I thought journalists received complimentary passes to events so they can cover them.

JAMES VAN DEN BERG

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303) - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

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Walterdale players trip the light Fantasticks

EDMONTON'S LONGEST-RUNNING COMMUNITY THEATRE TAKES ON THE LONGEST-RUNNING MUSICAL

DAVID BERRY / david@vueweekly.com

sticks ran continuously for just under 42 years—the longest run of any musical in the world, and the longest-running play of any type in the United States—the show never moved out of its off-Broadway venue, the 150-seat Sullivan Street Theatre.

Despite the fact its signature song, "Try to Remember," ingrained itself in the public consciousness with a string of charting singles in the '60s and '70s, the show remains on the second tier of musicals, overshadowed by any number of big-time Broadway extravaganzas.

Despite the fact it plays with postmodern conceits—borrowing from commedia dell'arte, featuring a mime stand-in for set pieces and unable to resist a knowing wink to the audience whenever possible—it's a firmly nostalgic play, wistful in its day and only getting more so with age.

In short, it's a play that's surrounded with contradictions, as the crew responsible for putting it up at the Walterdale Theatre noticed right from the very moment they started working on it.

"It's been very interesting to work on, because the music looks like it's going to be surprisingly simple—and I think we've all noticed that with every aspect of the show: you read it through and you think, 'Oh, it's a simple story, a simple love story, it's simple tunes, it's simple everything,' but it's really not," says musical director Sally Hunt with an almost rueful look in her eye. "It's very layered, and there's a lot of subtle nuance throughout. It looks so simple on the surface, but then it's just, 'You need to do what with that? Oh my god!"

tially an even simpler version of Romeo and Juliet, itself already a pretty simple story, the play follows two lovers, Luisa (Nicole English) and Matt (Nick Tostowaryk), whose feuding fathers don't want to see them married.

Even in the plotline, though, there's more coming. It turns out the feud was orchestrated by the lovers' fathers to get them to marry—the best way to get a child to do anything, they reckon, is to tell him or her they can't do it—and before the first act is over, they've enlisted the help of the rogue

THE FANTASTICKS

DIRECTED BY MARTIN GALBA

WRITTEN BY TOM JONES, HARVEY SCHMIDT

STARBING CORY CHRISTENSON, NICOLE ENGLISH,

NICK TOSTOWARYK, GERALD MASON,

PAUL O'RAWE, BRIAN KINGSTON,

SEAN MCQUILLAN, HEATHER PATTON

WALTERDALE THEATRE, \$12 - \$16

El Gallo (who also serves as narrator) to stage an abduction so that Matt might play the hero.

Since happy endings make for boring second acts, though, the lovers
spend the last half of the play dealing
with the torments of El Gallo, as he
attempts to teach them that love isn't
always so easy as whispering over
garden walls.

of course, that doesn't mean the play doesn't have its quaint simplicities, not the least of which is its staging: calling this play minimalist might have you expecting too much. Large set pieces are replaced by a circular

who stands in wherever possible. There are only five singing parts in the whole play, and anything resembling a show-stopping number is tossed straight out of the window, each song a quiet, seamless blend from one part of the play to another. For Hunt, though, the basic focus on story without a lot of flash is exactly what makes the show so appealing.

"It's not dependent on gadgetry and fancy technical tricks. It's five charac-

ters who sing, two who act, one who is very deliberately silent, and that's it. All the emotions come out of what's there, and you don't need chandeliers crashing into the stage," she says with a roll of her eyes. "I suppose it seems almost quaint compared to some modern pieces, but I think the journey these characters take is very realistic, and every one of us is somewhere along that path what they do is not that separate from our own experience. I don't think you can look at it and go, 'Oh, I'm not living that life.' If you're watching Rent, and you're a drug user in the middle of New York, that might be your life; if you're not, it might seem very alien, but I don't think there's anything alien about this play.

"It's just very small and intimate and subtle and tender. A lot of musicals are big, showy things, and they're great fun and very entertaining, but this one just kind of sticks inside you, finds its way in, without a lot of flash."

AND THAT MIGHT BE the most endearing thing about the play, says Hunt's
compatriot Cory Christenson, charged
with the role of El Gallo, and one of
the major reasons the show enjoyed
such a long, successful run.

"The story is rather timeless," he agrees. "There is a charm about it, and I think a lot of it is that simplicity; it still does have that old warmth. On a cold winter's night, there's nothing better than meatloaf or shepherd's pie. You have those basic needs, and I think there is a charm to the show that fulfils those."

Of course, as the man responsible for singing some of the more timeless songs found in the show, Christenson has also noticed a certain other type of charm, one that's he's found has extended well beyond the stage, perhaps in proof that even after almost 50 years, The Fantasticks really does still speak to people on a basic, emotional level

"Anytime I sing 'Try to Remember', especially for any ladies—when I explain the show, I usually throw in a, 'Try to remember / the kind of September,' so they know the song—they start to swoon, so I'm realizing the kind of power in that song. Now with the costume on," he says, splaying out his devilish cape and tipping his hat, "I think there might be some interesting nights after the show; I'll have to take this home with me." V





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Critics pan sawmill's plan for clear cuts in K-Country

TYLER MORENCY / tyler@vueweekly.com

A logging company's plan to clear cut in the Kananaskis region is coming under fire from critics who say that more public consultation is needed before the plan is allowed to go ahead.

Spray Lake Sawmills plans to harvest trees surrounding Bragg Creek, a move that could ruin the quality of water for area residents and those living downstream, including Calgary.

"This is the life blood of the city," says MLA for Calgary-Moutainview and Liberal opposition environmental critic Dr David Swann. "We should in no way jeopardize this watershed."

Swann explains that clear cutting removes the natural debris at the bottom of a forest, debris that acts like a sponge to decrease the severity of floods while naturally filtering the water before it runs downstream.

"We are now in a very critical time in our history with expansion in all aspects of industry and population and climate change," Swann says. "All three of those major forces are going to be drawing on our water supply."

Spray Lake Sawmills signed a 20year Forest Management Agreement (FMA) with the province in 2001 and recently released a 1 000 page document detailing their plan for the area. Residents of Bragg Creek were asked for input in a consultation process, with a deadline that passed on Jun 23.

But Swann criticizes the company's consultation as "typical," saying that the public didn't have the time needed to understand the proposal and provide meaningful input.

Now, he says, the government needs to step in and have a public consultation of its own when the plan is tabled for provincial approval in September.

BINNRONMENT

NDP opposition environment critic David Eggen is also critical of the consultation, saying the six weeks allowed for input was too short. "Clearly, meaningful public consultation has been a sham," he says.

Vivian Pharis, director of the conservation group Alberta Wilderness Association, agrees that the public wasn't given enough time to understand the proposal.

"We feel it was far too short," Pharis says, adding that the sawmill's plan didn't consider the impact on water-shed conservation or climate change.

"They don't really give a damn," she says.

woodlands manager says that many people have misunderstood the plan. He says many factors are considered before harvest, which is one of the reasons the plan was over a 1 000 pages long.

"As foresters, we deal with that all the time. We know what we're looking for and we're familiar with it," Lehn says, "To the general public, that must be a daunting task."

He says 39 per cent of K-Country is included in the land agreement with the province. He adds that a third of that is not suitable for logging, as slopes and other natural geography prevent crews from accessing the area.

"What you end up is about 26 per cent of K-Country that will be subject to a harvest plan at some point in time. I say some point in time because it's spread over a 100-year period,"

Lehn says. "It's not that over a 100

years you are going have 100 per cent of K-Country logged. It's only 26 per cent and it's going to be progressively reforested and brought back to forested state again."

Lehn adds many of the trees in K-Country are lodge pole pines that are highly susceptible to infestations of the beetle with the same name. The mountain pine beetles have infested trees in BC and have migrated into Alberta.

"If you wait until after the beetle comes in, now all you're talking about is a salvage operation, and you've little opportunity to control the output at that point," Lehn says.

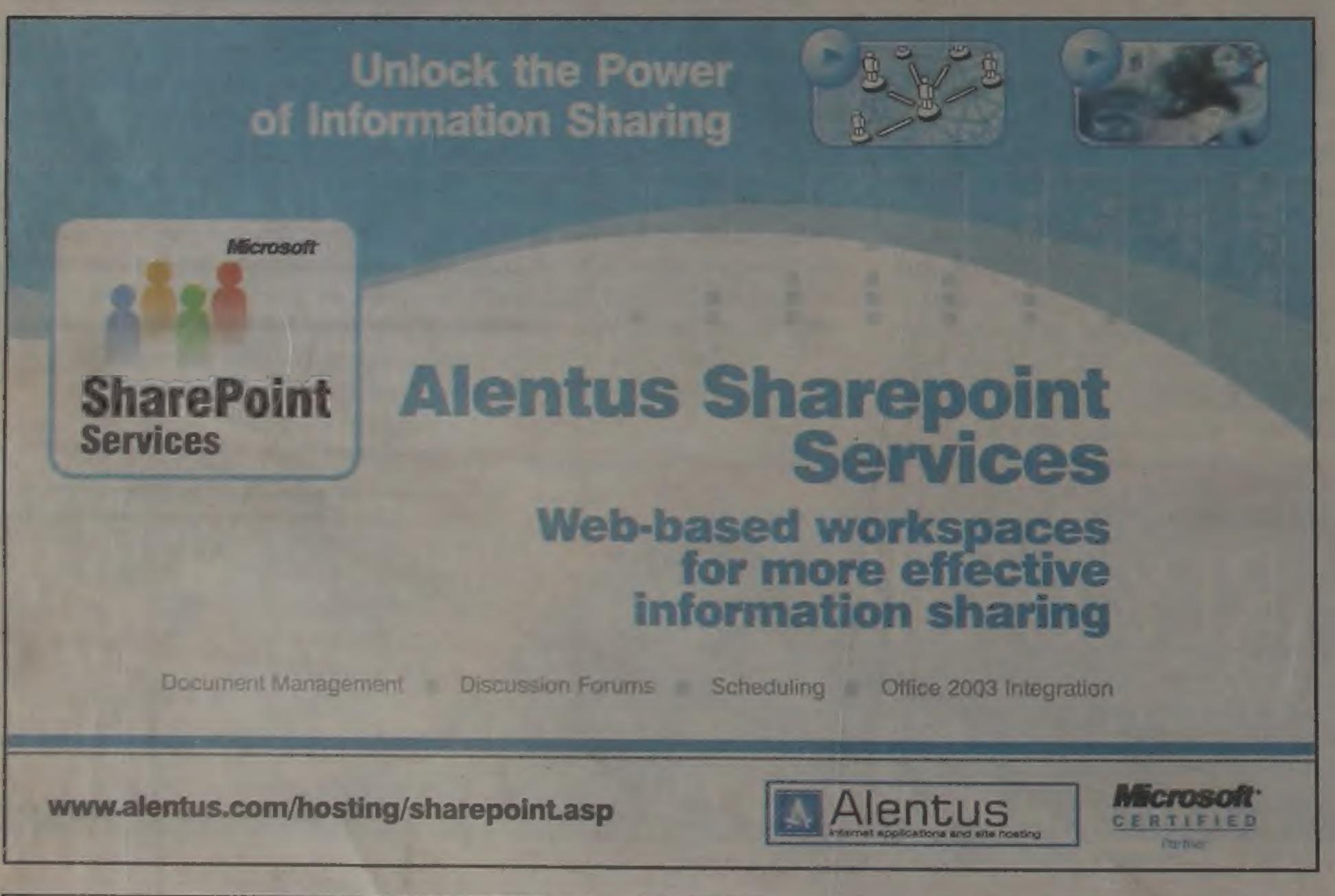
PHARIS SAYS that the threat of the pine beetle is a development that can be blamed on global warming, which has allowed the pine beetle to travel from BC into Alberta. Cold winters used to kill the sleeping larvae of the beetle, but with milder temperatures, the beetles are thriving.

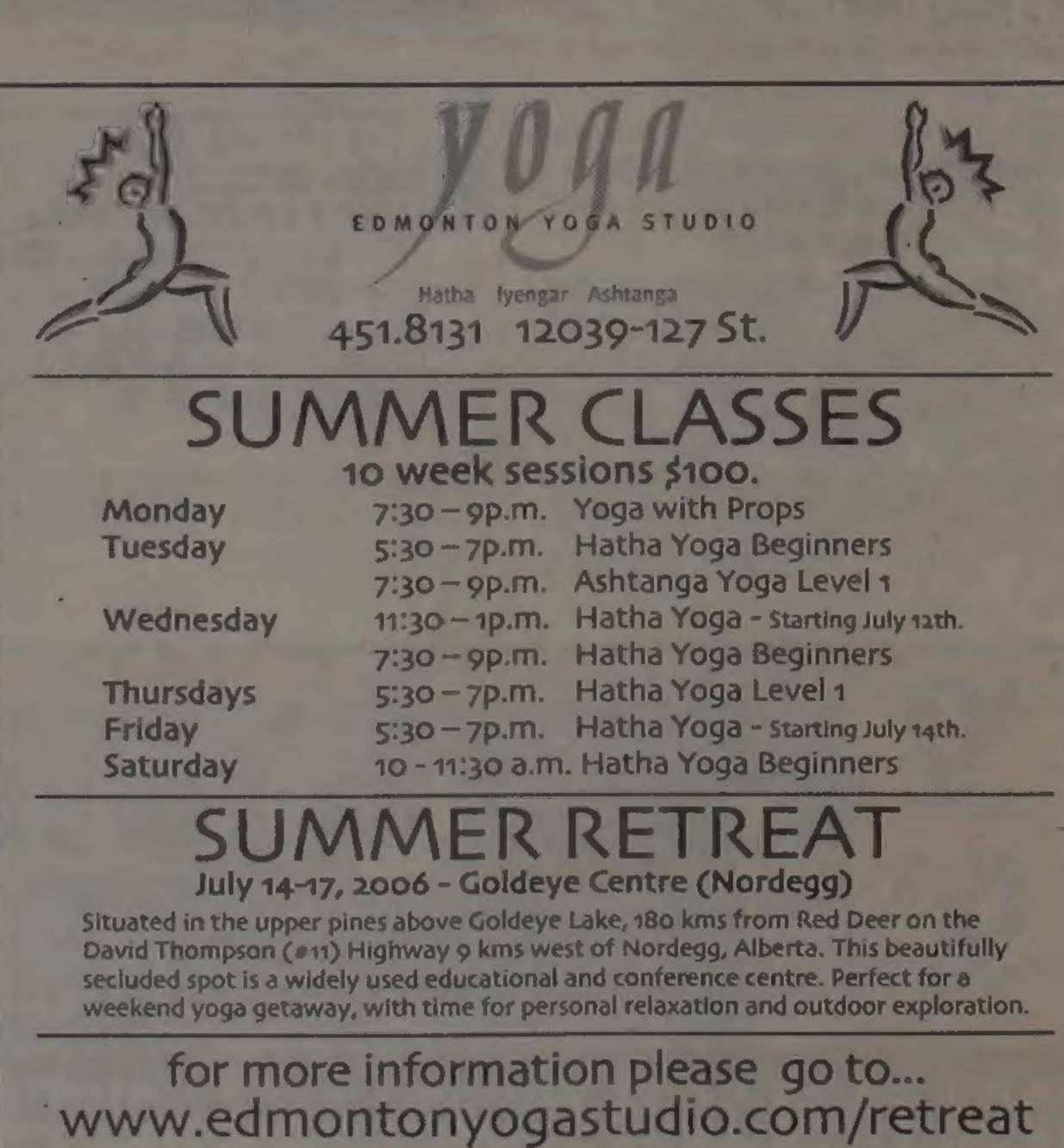
The Alberta Wilderness Association is calling for an independent review of the draft plan due to its complexity and the importance of the region beyond just forestry.

"People think that Kananaskis country is a protected area and they're shocked to find out that it's not," Pharis says. "It's insane what we are doing here in the province. We're developing everything."

Swann says a comprehensive land use plan for the province's environment and natural resources must be created to safeguard regions like Kananaskis.

"If we had that kind of plan, we would all feel more confident about the future," Swann says. "At the present time, with no land use plan for the whole province, these folks go wherever the resources are."





School boards in province call for more education funding to deal with deficits

CHLOÉ FEDIO / chloe@vueweekly.com

province are facing deficits this year—a growing phenomenon that will increasingly affect students in the future according to Maureen Kubinec, president of the Alberta School Board Association.

Two research reports, entitled Missing the Mark, were released by the ASBA last week, putting pressure on the provincial government to increase funding for public education. The reports outlined the fact that in 2001, seven of Alberta's 62 school boards reported operating deficits, while 28 school boards are likely to show deficits this year.

"We're seeing an increase in the number of boards who are fighting to solve that deficit position," Kubinec said. "That's a reality that boards are facing, and so they're having to cut programs and services in order to balance their budgets."

Kubinec said the majority of a school's budget is spent on salaries for faculty and staff, leaving little for other important costs, such as transportation and maintenance costs.

Bev Esslinger, board chair for Edmonton Public Schools echoed these statements, explaining that boards will have to cut teaching and support staff positions to balance

EDUCATION

their budgets.

Esslinger went on to say that with Alberta's large surplus, education should be made a greater priority.

"I believe it's an opportunity to spend money," Esslinger said.

Jeff Thompson, board chair Fort McMurray Public School District, said they're facing deficits in three key areas: instruction, transportation and operations and maintenance costs.

"The fact that other areas in the province are experiencing challenges and have passed deficit budgets means that we're not unique anymore," Thompson said, pointing to a history of challenges in the northern regions. "I think that really makes the message a lot clearer for the government at this point."

MINISTER OF EDUCATION Gene Zwozdesky said that school boards asked for more flexibility in their spending, which was granted to them in 2003.

"The school boards wanted this flexibility, now they've got it and now they have to make their own decisions on how best to employ those dollars," Zwozdesky said. "We provide

over \$9 200 per student in K-12 education—that's the average. That is the highest amount per student and it's also the highest amount per capita anywhere in Canada, and this year we've increased our budget for K-12 education by \$330 million alone, which takes us up to \$5.3 billion—I'm not bragging and I'm not complaining, I'm just giving some facts."

The current system gives funding on a per student basis—with the exception of high school, which funds on a per credit basis—and Zwozdesky says this is causing a problem because of an overall declining student population in Alberta.

"We know that student populations are starting to slide downward province-wide and we're going to need more students from somewhere to keep the current system buoyant," Zwozdesky said.

Zwozdesky explained that in addition to basic amounts, some school boards receive more funding based on growth and the relative cost of purchasing goods and services, which is much higher in some areas of the province. For example, school boards in Fort McMurray receive \$636 more per student.

"It certainly helps, but it hasn't been sufficient," Thompson said.

Zwozdesky suggested it may be

NEWS

ernment funds schools. Still, he said that 98 per cent of Alberta Education's budget is given to the school boards, with only 2 per cent left for government staff and human development.

"Virtually all school boards have some reserve funds to draw upon should they be faced with awkward financial circumstances, and that's what they typically do," Zwozdesky said.

Thompson explained that the system's flexibility allowed the board to shift money around in previous years, but this method no longer works.

"This year we have a shortfall in all three areas, so at this point there's no one area that we can draw money from to put in another area," Thompson said. "This is the first year that we're not going to be able to cover our deficit because we don't have any reserves left."

Despite deficits, Esslinger said there's a concerted effort to minimize the impact on students in the class-room.

"We don't want to take any of the money out of the instructional dollars," Esslinger said. "Edmonton Public is working hard to ensure the best education for every one of our students—the challenge is to do that and be fiscally responsible."



- 1) Ridin' Chamillionaire
- 2) Promiscuous (Girl) feat. Timbaland Nelly Furtado
- 3) Hips Don't Lie Shakira
- 4). Shake That Eminem
- 5) SOS Rihanna
- 6) Thunderstruck AC/DC
- 7) Because I Got High Afroman
- 8) Miss Murder
- 9) Baby Got Back Sir Mix-A-Lot
- 10) Mission Impossible
 Lalo Schifrin

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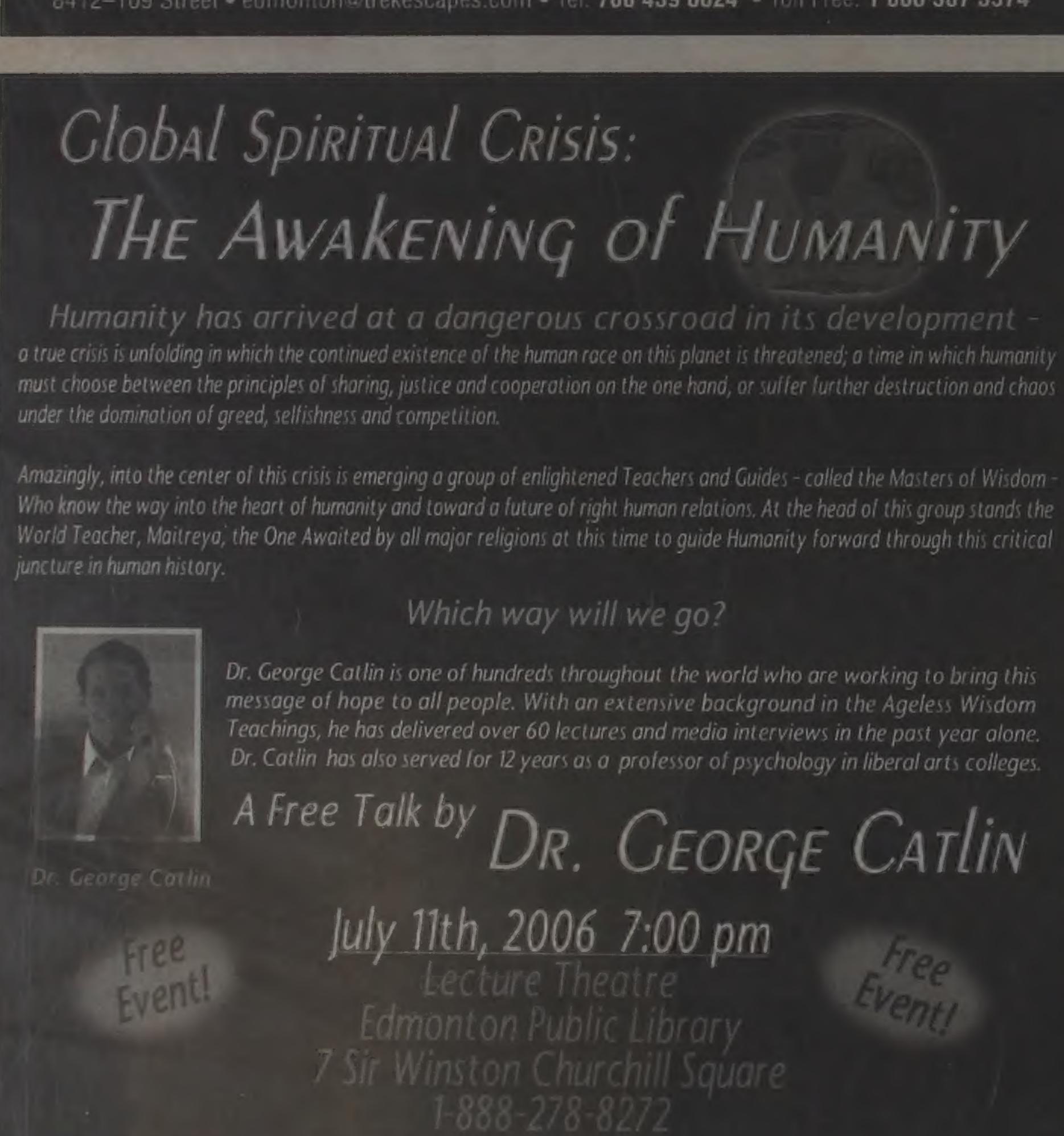
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Electricity costs about to get more volatile

CHLOÉ FEDIO / chloe@vueweekly.com

will be embarking on a change next month, as the provincial government has ordered that the regulated electricity rate follow fluctuations in the market more closely.

Lisa Shankanuk, a spokesperson for Alberta Energy, explained that the regulated electricity rate, which reflects the actual costs paid by power retailers, will begin to adjust rates on a monthly basis, providing consumers with a more current, but more volatile, price.

"Basically it will simplify the billing for consumers so they will be able to see an accurate picture of the current electricity price," Shankanuk said.

Starting in July, 20 per cent of the regulated electricity rate will be based on fluctuations in the market, while the other 80 per cent will be a forecasted rate—meaning greater monthly changes for consumers.

"They will be very, very small fluctuations the first year, because it's only 20 per cent," Shankanuk said.

By July 2010, Alberta Energy plans to have the regulated rate reflect the market 100 per cent, allowing a four-year transition period so that consumers and retailers understand the new system.

"It's a Department of Energy regulation and we're following the regulation," said Doug Downs, a spokesperson for Epcor. "As we go towards a more monthly product in the years to follow, there could be fluctuation."

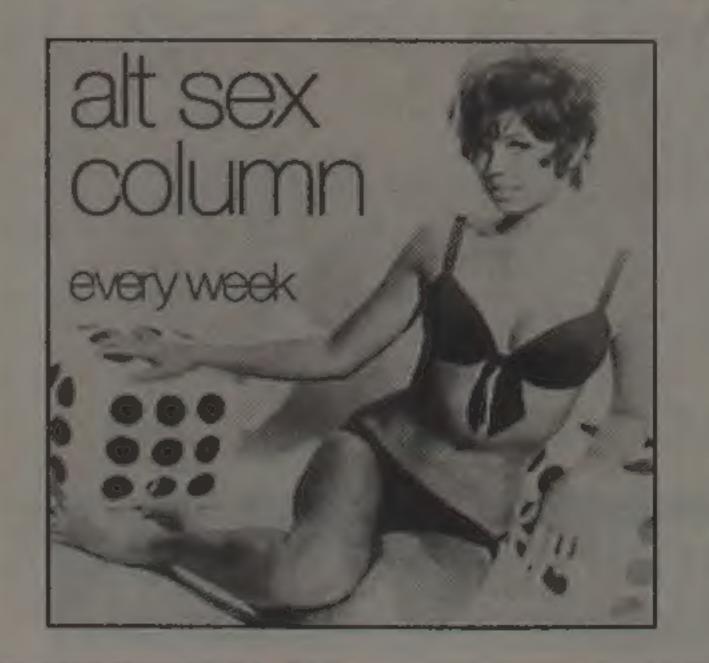
Rocco Ciancio, a spokesperson for Enmax, said that if consumers don't like the new regulated rate, they'll search for other options.

"If it's right for you not to bother with the volatility, you'll search for some way to get past that," Ciancio said.

Regulated rates are priced competitively and approved by the government, but the province is shifting this responsibility to the market. The Edmonton Journal reported that 90 per cent of residential consumers buy electricity under a regulated rate, while the other option, a fixed contract, is less popular.

Fixed-rate contracts offer more stable prices but have been criticized by consumers for having built-in higher premiums—the added cost for buying electricity at fixed rates for terms of one to five years.

"If you don't chose to go with a fixed price contract, you'll by default



BILLS

be picking up that marketplace, which could fluctuate from month to month," Ciancio said. "Could be high, could be low, could be higher, could be lower—it's difficult to forecast—but it will have more volatility because obviously a fixed price contract is a fixed price contract."

Since the change was announced last week, Downs said that there hasn't been much of a reaction from con-

"Nothing notable at the call centre, and that's pretty typical. Customers react when they see their bills, and some of them don't react," Downs said.

Sid Carlson, the acting director of the Centre for Applied Business Research, Energy and Environment at the University of Alberta and assistant professor at the University's School of Business said that the regulation change will bring electricity pricing in line with other commodities.

"I think that electricity pricing tends to be an emotional issue," Carlson said. "If you were to take how consumers think about electricity and apply that to any other commodities that they would buy, there would a complete disconnect."

Under the current regulated system, retailers forecast the actual costs of energy and customers pay a stable rate, despite market fluctuations. But Carlson said that in the long run, consumers ultimately pay for changes in energy prices.

"It's not like you get a free ride," Carlson said, explaining that if the actual costs are higher that the forecasted price, retailers will add a "rate rider" to buffer the low costs of the previous year.

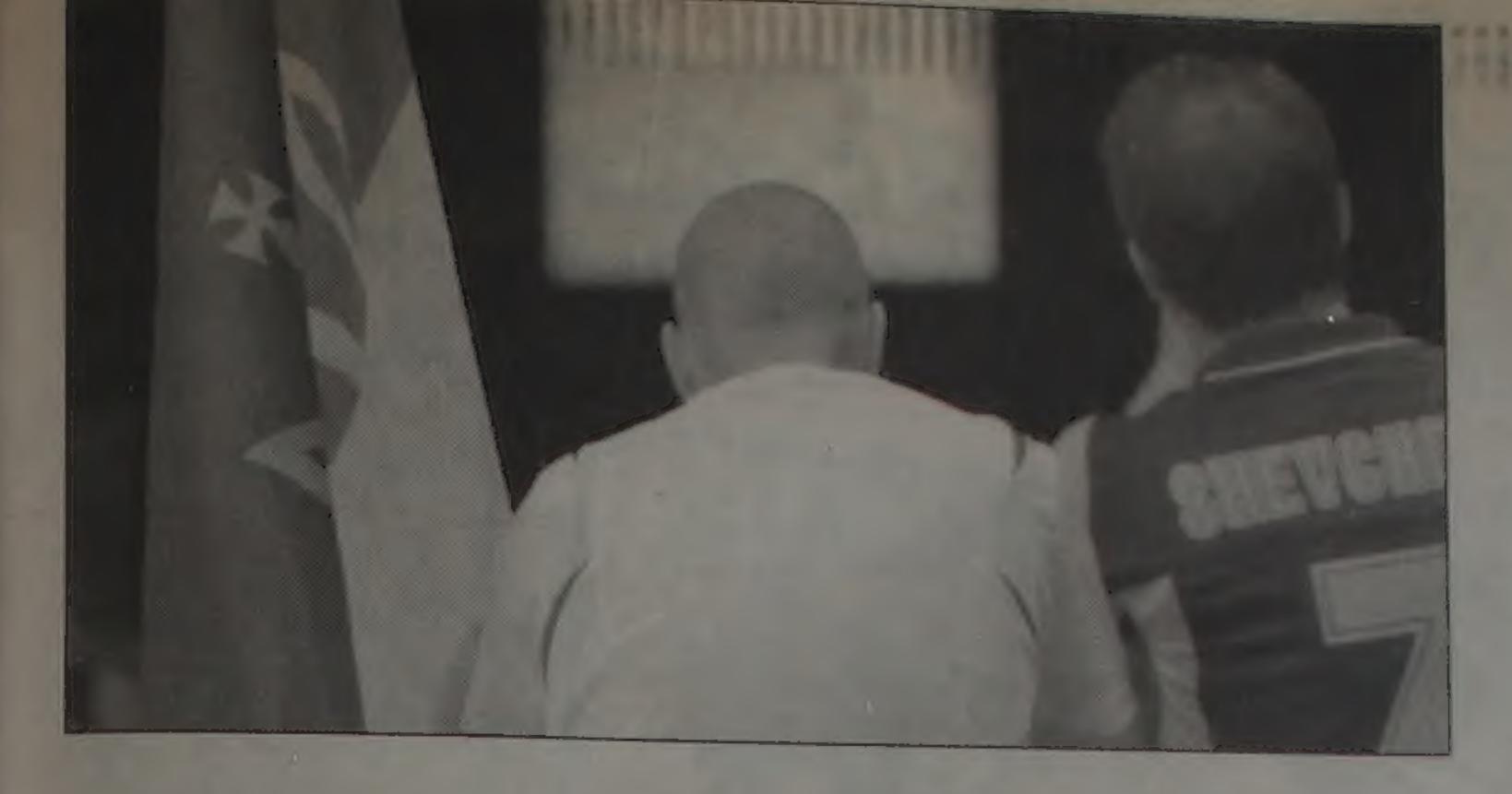
The change in electricity pricing will gradually expose consumers to fluctuations in the energy market, preventing long-term forecasting, which could potentially be wrong.

"Electricity is quite volatile, although quite a large part of that is driven by the volatility in the natural gas market," Carlson said.

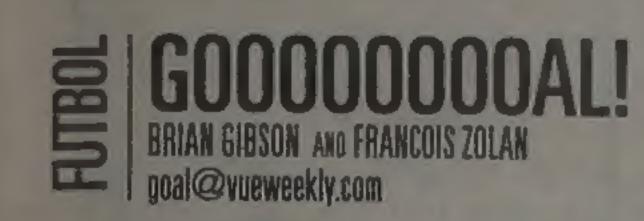
The new regulation will liken the energy market to the natural gas market.

"Right now, people face volatile gasoline prices and the day-to-day volatility reflects the volatility of the global, world price," Carlson said. "When they see the price at the pump go up, they change their behaviour. They may not take that long trip. Instead of going to the grocery store everyday, they may plan that they only go every three days; they have a chance, when they see the price changing, to minimize its impact on their wallets."

Shankanuk said that there would be ongoing consultations over the next four years, including two reviews, which will determine if the pace of the project is right for the province. •



Italian and Ukrainian wins mean perogies vs pasta



As the World Cup's knock-out round draws to a close, Goooooooal!'s François Zolan put on his babushka and loaded up on kolbasa to find out how Ukrainian fans are enjoying their team's surprising run, while Brian Gibson keeps track of the rest of the triumphs and tragedies of the round of 16.

"THEY AREN'T serving perogies?" exclaimed my startled companion as we surveyed the decidedly North American selection of pretzels, corn chips and pop laid out for tense and hungry Ukraine supporters at the cavernous, imposingly (and, as one with any knowledge of Ukrainian history would hope, unintentionally) Cold War-esque Ukrainian Youth Centre in Castle Downs, where a collection of nearly a hundred businessmen, school children and families ditched work or class Monday afternoon to watch their beloved Zbirna try to advance against Switzerland.

Despite my date's disappointment, the wild enthusiasm of the flag-waving, yellow-jerseyed, ew-cry-yee-na-chanting spectators more than made up for the aforementioned lack of sour cream-soaked potato dumplings, although this enthusiasm soon gave way to tense murmuring and compulsive hand-wringing as the Ukrainian side, despite a slight edge in ball possession and field position, were continually stymied by the Swiss defence.

Ukrainian superstar (and the clear fan favourite at this gathering) Andriy Shevchenko solicited gasps as he slipped away from Swiss defender Johan Djourou to head a Maxim Kalinichenko cross that rattled off of the crossbar. Swiss striker Alexander Frei responded by shaking the Ukrainian woodwork with a free kick. Superb chances continued to mount up for both teams, but neither side seemed to be able to finish, leaving the crowd at the UYC increasingly nervous as the scoreless game slipped into extra time.

The two 15-minute overtime halves saw no goals and even fewer quality chances, forcing the game to penalty kicks. Ukrainian fans' hearts were in their throats as their hero Shevchenko stepped up to the spot to take the first kick, and then ... Tragedy! The Swiss keeper handles Shevchenko's dribbling shot easily. The crowd is dejected—how can Ukraine possibly win now?

Well, with the terrific goaltending of Olexandr Shovkovskiy, actually, who unbelievably stopped all Swiss shooters to allow Artem Milevskiy, Serghiy Rebrov and Oleg Gusev to score and win the game for the Ukrainians 3-0 on penalties and bring jubilation to the faithful here in Edmonton, who will gear up to watch their surprising heroes play a shaky looking Italian squad on Friday with a berth in the semi-finals up for grabs. §?

THE YELLOW-AND-BLUE squeaked into the quarter-finals in a Monday game against Switzerland that was more exciting for the fans' cheers than the action on the pitch. Even the penalty shootout couldn't provide much drama, with Shevchenko's opening dribbler outdone by three poor Swiss kicks. The Zbirna potted three straight to send the neutralizing Swiss home with a dubious distinction—the only team to be eliminated from the World Cup after allowing no goals during match time. Ukraine, meanwhile, will meet Italy, who slipped out of a battle with Australia in extra time when Totti kicked the winner from the spot when Grosso was taken down.

If the Mexican referee was easy on the Swiss and the Ukrainians in Cologne on Monday, the Russian official was sometimes too harsh in a Portugal-Netherlands game of reckless fouls and some cynical dives. Maniche's short, sharp dekes along the top of the box made space for his brilliant blast. But then, apart from Cocu's bomb off the bottom of the bar, the highlights of the game were the cards (12 total; 3 reds) brandished for some ugly play (there was even some nipple-pinching and head-butting). The eventually 10-man Dutch, who looked a little flat, couldn't break down a 9-man Portuguese side. The depleted Portuguese will face off against England, still looking woeful after an underwhelming 1-0 win over Ecuador.

early goals took them past a tepid Swedish side—will meet old foes Argentina in a mouth-watering showdown. The South American side were nearly shut down by Mexico, which stormed out to a quick lead but was unlucky to have Borgetti head a corner into his own net a few minutes later to knot up the game. In the extra time of one of this tournament's grass-kicking masterpieces, Maxi Rodriguez took a cross off his chest and dipped a gorgeous drive into the far back corner, dropping the curtain on one of Mexico's best World Cup performances.

In another intriguing quarter-final, Brazil will meet France after Ghana couldn't net their chances against the samba-nistas and Zindane's squad beat their southern neighbours 3-1 on the strength of two French goals in the last ten minutes of what was a heartbreaking match for a Spanish squad that had dominated their opponents throughout the tournament. But



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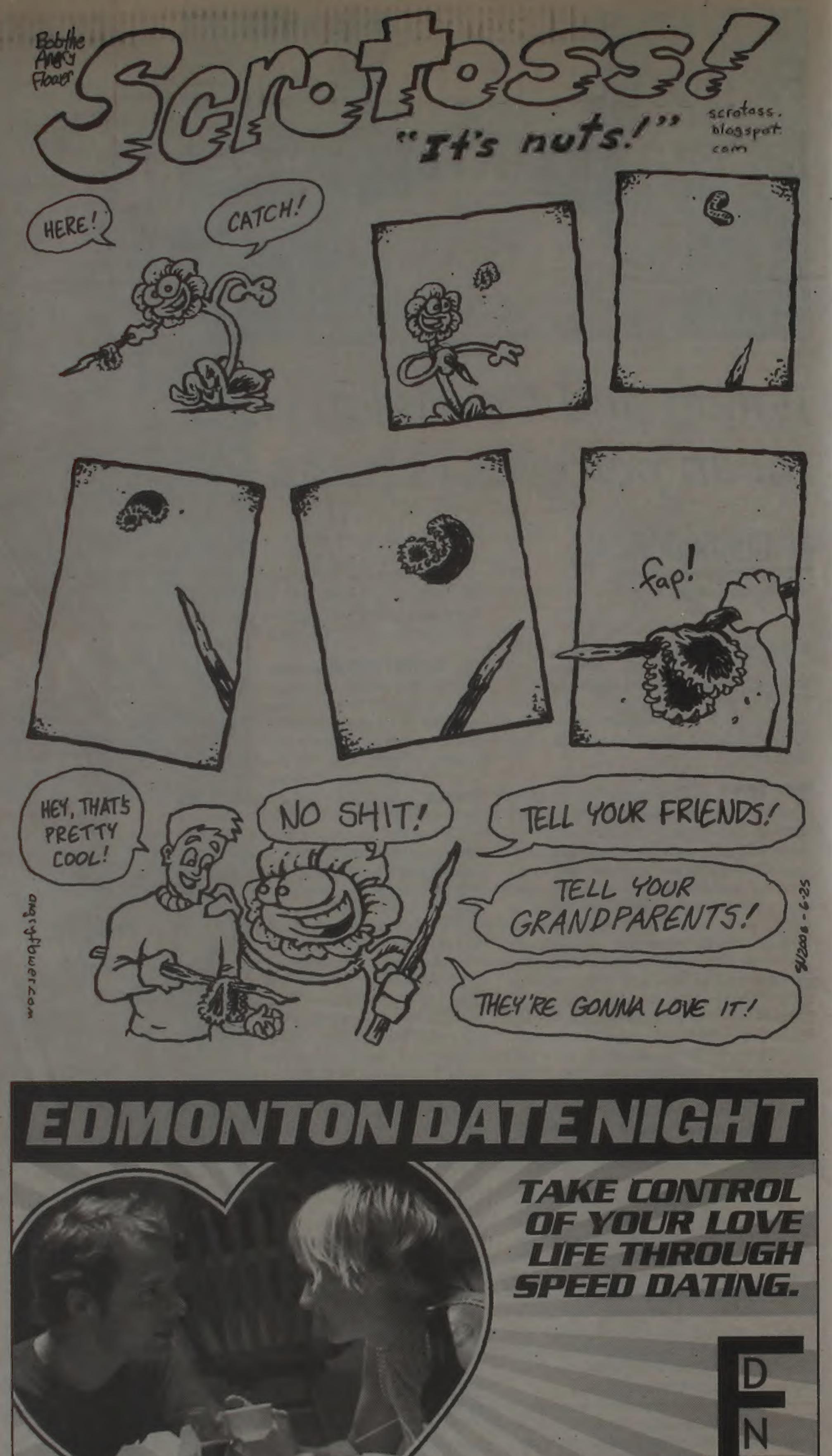
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Report calls for greater labour board transparency

CHRIS SAMUEL / samuel@vueweekly.com

new report is'calling for greater transparency in the way the province's Labour Relations Board operates when it helps the province draft labour legislation.

"Alberta is out of step with other provinces when it comes to the independence of the Labour Relations Board," says Gil McGowan, president of the Alberta Federation of Labour, which commissioned the report. "Other jurisdictions have drawn much clearer lines between government and their respective labour boards. In Alberta, from our perspective, this line has become much too fuzzy."

The report, entitled The Independent Board and the Legislative Process, was commissioned is response to the controversy surrounding Bill 27.

The 2003 bill, part of a move by the government to reduce the number or Regional Health Authorities from 17 to 9, stripped thousands of healthcare workers of their right to strike and consolidated over 400 bargaining units to just 36, forcing healthcare unions in the province to compete in runoff votes.

The AFL and involved unions challenged the bill, claiming that there was improper and undisclosed contact

ELABOUR

between the government and the LRB in drafting the legislation, which the Board would ultimately also interpret.

A subsequent AFL request for documents regarding the legislation revealed the involvement of the Board Chair of the LRB in the drafting process, which unions says damaged its integrity and impartiality

Dr Lorne Sossin, associate dean of law at the University of Toronto and the author of the report, says that the Board left itself open to questions about impartiality because it "never carved out what it won't and will, and should and shouldn't participate in."

In his report, Sossin calls the undisclosed involvement of the Board in drafting legislation "problematic and damaging" and says its actions undermined the integrity of the Board.

The report recommends that the LRB's role in legislation should be laid out in the Labour Relations Code and strict protocols should be in place to ensure transparency when the Board participates in legislation, including rules to ensure specific Board members don't hear cases involving legislation they had a hand in drafting.

"The Labour Board should stake out some fairly clear standards and protocols," says Sossin. "If the government doesn't agree it can always turn to legislation; however, the best thing for government is to have an independent labour board."

Sossin's report also recommends that any future involvement by the Board be disclosed to all parties, including unions.

"The Board has a terrific amount of expertise the government should be able to tap into, but there are very rare occasions where that process should be secretive. "

DON MACNEIL, administrative vice president of the Communications, Energy and Paperworkers Union (CEP), which represents workers in the Northern Lights Health Authority, says that the government must act on the report's recommendations to restore confidence in the LRB

"This is all part of the process. For all parties to go forward there has to be a feeling of comfort in the impartiality of the Board. What the Sossin report has identified is several areas where

CONTINUES ON NEXT PAGE



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Jun 27, 2006—In the concrete labyrinth



dispatch@vueweekly.com

This whole area, this weird array of roads and bridges and ramps and lawns and hills on both sides of the river, these car conduits that wind down around the pyramids and the Pope's giant bird-skeleton altarpiece ... it's like a nightmare maze to me. I've never understood it, and I've spent a life of automobile passengerhood trying; there's something unknowable, something occult about it. Just riding through it in a car I get turned around and befuddled ... now, on foot at 2 am, beerbuzzed and worn out from walking, dehydrated in nighttime heat, it's like I'm on some kind of desperate hoser vision quest. Glowing Egyptoid prisms of glass, shining Fairyland city reflected in black

water, over and over in a futile feverdream—and all I want to do is get home and take my damn shoes off.

I really need to get my bike fixed. Helltrudges like this are fun once in a while, but since moving to the Northside—not deep north, but, you know, central-the novelty's worn off along with the crappy soles of my cheap shoes. Edmonton's a pretty walkable city, but when you're talking a campus-to-Kingsway commute, that's a job for wheels. Wheels ... oh, Lord Wheels ... never has your call been so powerful. Slogging across this bleak bridge-didn't we cross here alreadyyour roaring angels blaze and blare at me: a rusted-out Ranger, a yammering musclecar, an unmarked panel-van with its headlights off ... look how fast they move! That could be me! Screw walking, screw biking and screw bus-taking twice. No credit, no problem ... ez-payments

drive away today.

Jeez, what's gotten into me? At least twice an hour, I start daydreaming the most pathetic little driving daydreams: "If I had a car, why, I could ... I could drive out to Calmar! I could go to Home Depot!" My nights are filled with astral road-trips, a world filled with friends and strangers and demons and ex-girlfriends, bound together in a web of highway. Fuck you, hippie; I want a goddamn CAR!

No! I want a TRUCK! With a camper! And then I'll skip town and see the country! And I'll have a dog and a lady and and a guitar! And I'll meet hoboes and truckers and I'll write a novel, and where my truck dies that's where I'll homestead. And I'll find a mountain lion cub with a broken paw and I'll nurse him back to health and he'll be my friend and the rust-

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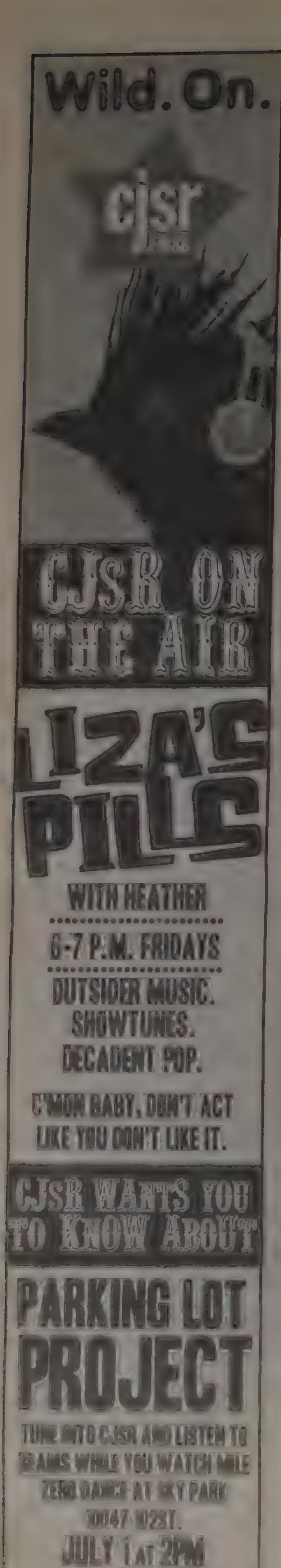
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The road to health: no map, conflicting signs

Before I begin what I hope will be engaging discourse on health matters in this regular column in Vue Weekly, let me insert a few qualifiers and tell you a bit about where I'm headed.

First, I'm not a medical expert. I'm just a writer who likes to follow developments in the field of health, which these days brings news with mind-boggling speed. One week coffee is bad for you, the next it's good. Organic makes no difference; then it does. Adderall is safe, then it's not, then it is. You need to supplement with vitamins, or do you? Margarine will spare your heart, or will it? Making easy eggs with a touch of Teflon messes with your hormones. Nonsense, say the manufacturers of cookware—which is tempting to run with when you consider scrubbing egg out of stainless steel pans.

It's hard to know who to believe, and the experts are often also industry insiders.

Some little tidbits we've been hearing a lot about lately have really got me going, Bisphenol A, BPA for short, a handy little chemical found in children's

WELL, WELL, WELL health@vueweekly.com

dental sealants, plastic water bottles and microwave cookware are emerging as not so good for us. Neither are perfluorocarbons, or PFCs, which are equally handy little bits found in our beloved non-stick pans and stain-resistant clothing, furniture and floor coverings. A pile of peerreviewed scientific papers have linked both of these chemicals to some of those baffling problems our parents tell us we've fabricated, or caused by not eating, living or parenting right.

Others, of course, tell us these products are perfectly safe. Industry-funded studies tend not to turn up the same findings about leaky little poisons that the vast majority of non-industry funded studies do.

Then there's our crazy drug spending almost \$800 a year per Canadian on average. Not that I'm opposed to drugs; they

can save lives, and have saved mine on one occasion and the lives of my children and parents on several. I wonder about the ironies, though. My own life-threatening situation was actually a reaction to a drug I'd been prescribed for something relatively mild. And I worry about the headlines we see too often, about drug recalls and serious adverse effects or deaths attributed to drug use.

OTHER IRONIES ABOUND. When alternative approaches fail, smug smiles from those fully convinced that modern medicine is infallible are plentiful. But when someone dies from a complication of an approved drug, we're told it was still the best option available. And if there's no certainty that the complication was directly related to the drug, as in the case of, say, suicides by people on antidepressants, the benefit of doubt is offered this may have happened much sooner without the drug, we're told.

I can't help but wonder if profits don't too often get put before safety, whether

politics and money play a bigger role in our health than they should, and whether the validity of plant medicines used for thousands of years get dismissed too quickly and for all the wrong reasons.

It's the intersection of these issues that I'll be looking at in this column—the point where our health crosses the paths of modern medicine, traditional medicine, politics, industry regulation, funding of health services and the goals of pharmaceutical firms.

As you can see, there's no real map, and road signs offer conflicting information. If what we're doing to prevent cancer isn't working (which it isn't) what are we missing? If our health care costs will not be sustainable in the long run, can we figure out why and change something?

The constant and ample flow of new information brings into focus the other side of the ask-your-doctor mantra, which may do no more than unsettle us. But maybe allowing ourselves to be unsettled is a good thing, and the first step to better health, v

Board must be independent

COM WHEN FROM PINEWOOLS PAUL

that pall of mistrust can be removed from the relationship between the labour movement and the Board."

Bev Dyck, first vice-president of the United Nurses of Alberta, another union involved in challenging the bill, remains unconvinced that the Board can remain impartial when ruling on legislation it has helped draft.

"They're walking a very narrow line when they do that," Dyck argues. "They're in charge of interpreting these processes and guiding the parties through it. How can you be that's really what it's all about." impartial when you've been making recommendations and in on these kinds of things from the beginning?"

Still, Dyck believes the Board's adoption of Sossin's recommenda-

tions would go a long way towards addressing the problem, and should be acted upon. "Part of this process is to fix the problems, not just point them out," she says.

McGowan points to the sections of the report comparing the independence of labour relations boards in other Canadian jurisdictions as evidence that more can be done in Alberta.

"The report provides a clear roadmap that, if followed, would allow the Board to guarantee its independence and come into line with boards in other provinces. For us,

Shawn McLeod, legal counsel for the LRB, indicated that the Board was not in a position to comment on Dr Sossin's report because the matter is still before the courts. V

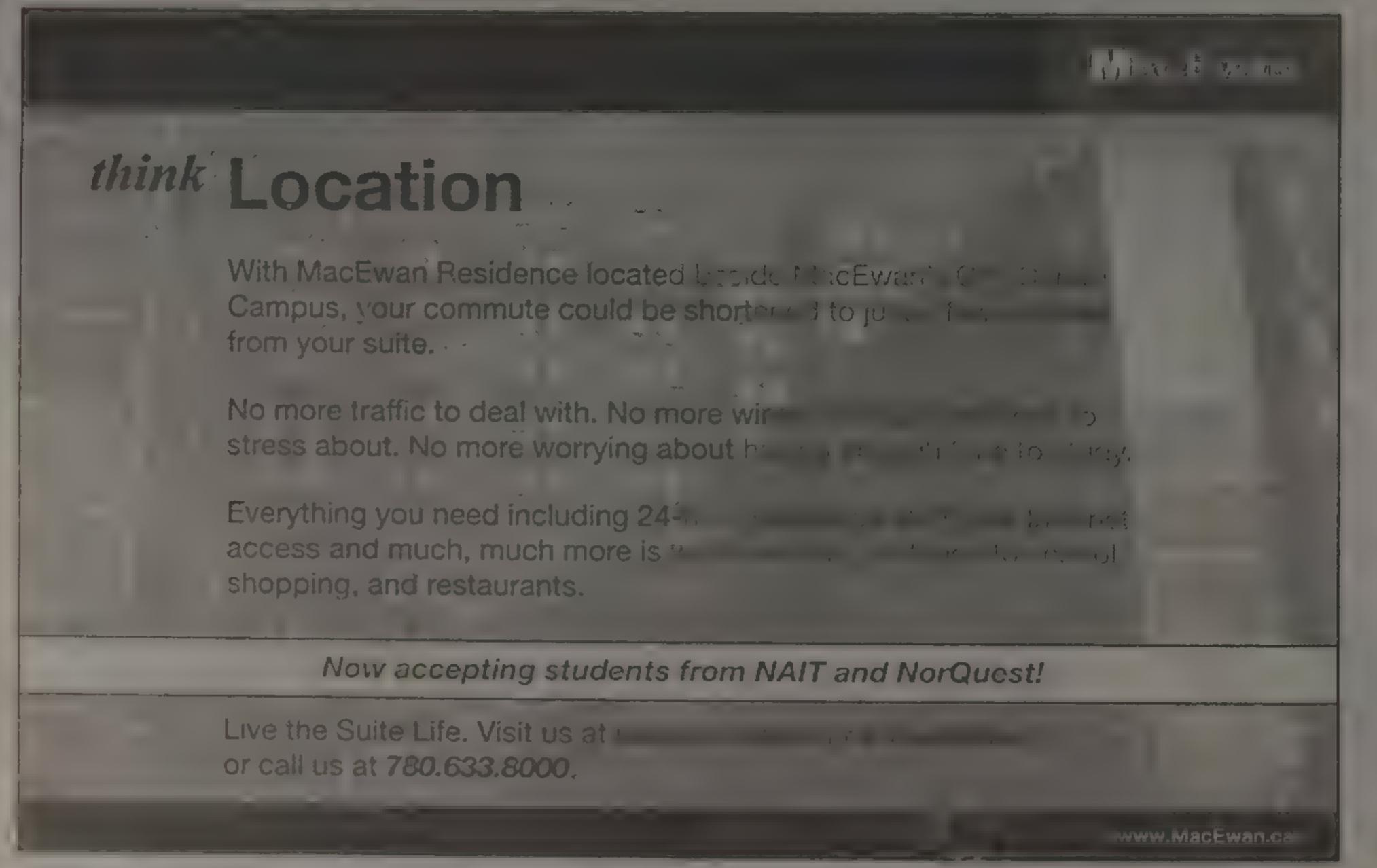
Zenko blames it on fumes

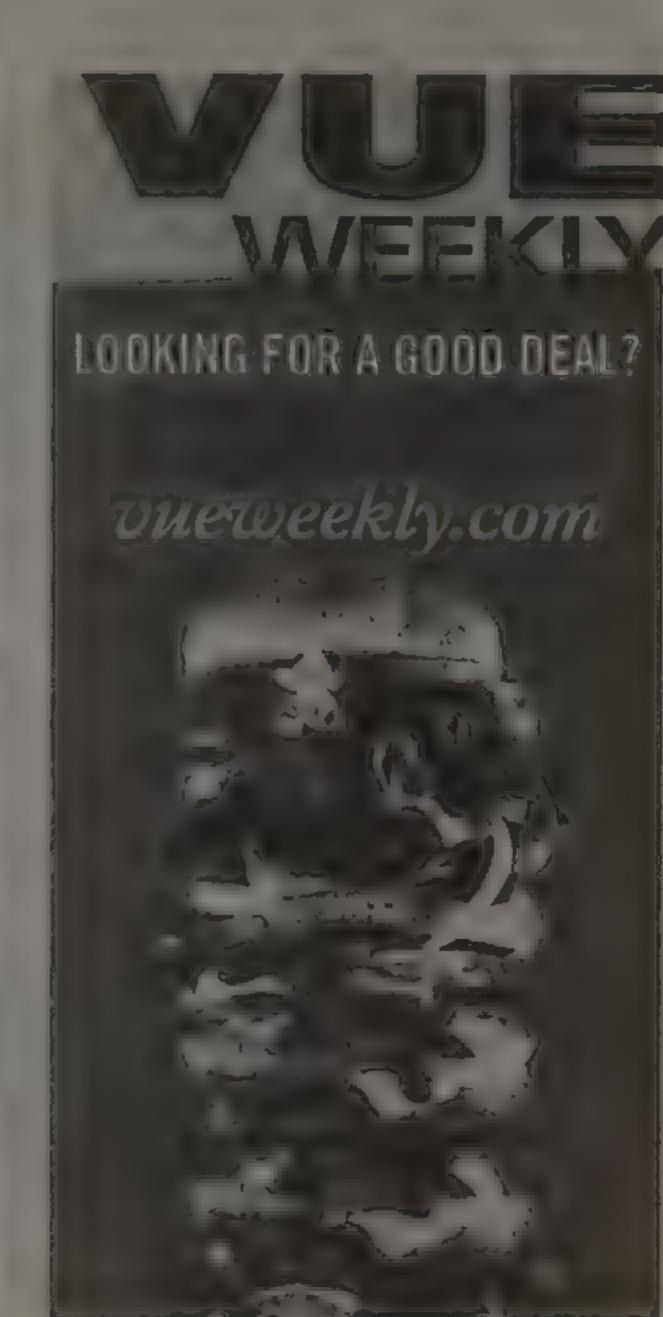
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ing hulk of my former camper will be his kennel. A filmmaker will make a movie and people will cheer and cry and the attention will get to be too much, so I'll get the old truck running again and we'll roll out in the dead of night with nothing but beef jerky, purple gas and Kris Kristofferson tapes.

You know, the more I think about it the more I realize I must've got heatstroke while working as a parking-lot drone for the hot-rod show 'n' shine in Hawrelak last weekend. Four hundred cherry rides, four hours of direct un-sunscreened sunshine, a constant cloud of chemistryaltering exhaust fumes ... I was reprogrammed, rebuilt on a molecular level. Intellectually, I understand what a car would mean to me-any car I could afford to buy would be a stinking, unreliable, voracious money-hole that'd ruin my life—but emotionally, I'm hooked. I saw all those doughy dudes and their leathery chicks, I saw those \$20 000 paintjobs, I heard the rumble and I smelled the burn. I stood half a day roasting in a toxic intersection with nothing but a neon mesh vest between me and everything that's wasteful, unsustainable, gaudy and wrong ... and now I want in. I'll probably start smoking, too.

A car, a cigarette ... those would be two nice things to have, right now. Also, a glass of water. Sun's been down for hours and it's still 30 fucking degrees. How long until ... wait a minute. Why am I looking at the pyramids, again? Which way are we walking? OK. Over the bridge. Right. Damn, the city looks pretty, reflected in the water like that ... v





FREE TOURS IN SECTION



The first rule of Supper Club is you must talk about Supper Club

CHRISTOPHER THRALL / dish@vueweekly.com

Then Henry Song prepared the menu for his first Cosmopolitan Supper Club, he had me in mind.

I'm a dedicated fan of food, but no snob. I like intriguing combinations, I'm not afraid of trying new things, and I enjoy an evening get-together with friends. A monthly, casually elegant dinner party at jazzilicious Four Rooms suited me perfectly. When Henry declared that his first theme was "Curious about Curry", visions of succulent Indian cuisine danced in my mind's eye and I signed up immediately.

I arrived at 6 pm, just in time for a welcome glass of chilled white wine sangria and introductions to the rest of the group. Word had spread about this newest addition to Edmonton's culinary scene. The thirteen of us, mostly in after-work business attire, were buzzing with excitement as we took our spots at the table.

I (coincidentally) found myself across from two stunning young pharmacists in evening dresses. We all chatted about our day jobs as I tore my eyes away and admired the tempting array of wines that shimmered



with golden and garnet hues before me. The menu dispelled my Indian dreams even as the descriptions tantalized me: curried prawns, lasagna, goat and cheesecake were not at all what I was expecting!

The group quieted as a visibly nervous Henry Song introduced the concept of the Cosmopolitan Supper Club and described curry itself. "Everybody thinks they know curry, but they know nothing about it," he announced.

Curry is actually a combination of spices that varies drastically by region around Asia. Four Rooms focused on familiar dishes prepared in unexpected ways, combining culinary traditions from across the continent

In Edmonton, we're most familiar with the Madras curry blend of coriander, turmenc and red chili.

Song planned to blow away that preconception as we worked through a green, yellow and red curry stoplight of increasing heat. "It ain't spicy

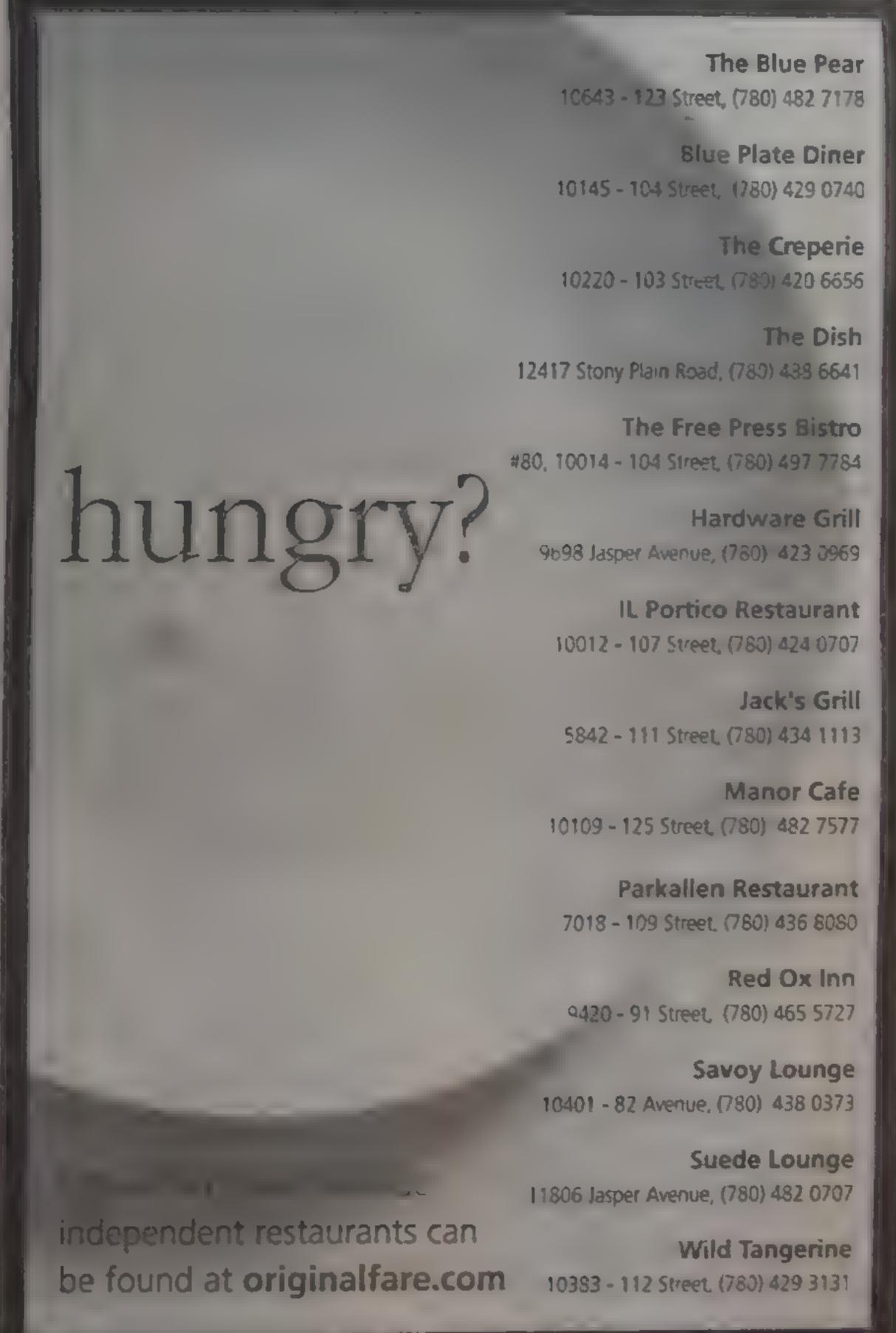
unless you sweat," Song grinned as he relaxed in front of the excited group and my taste buds quivered with anticipation. He encouraged us to describe and discuss the flavours among ourselves and with him.

The Four Wines were from the Cedar Creek winery south of Kelowna, twice chosen Canada's winery of the year Each was intended to highlight different flavours in the dishes, and we were invited to sample liberally with each dish. A pair of Pinots, Blanc and Noir, didn't thrill at first taste. The Gewurztraminer's sweetness and spicy finish was more enjoyable on its own. However, the Ehrenfelser's floral scent and light, peachy flavour was by far the crowd favourte before the first course arrived

Based on a simple stir fry, the green curry coconut prawns were a familiar sight. A deep square bowl held a small mound of tender egg noodles with brilliant red and green peppers and three huge, luscious prawns. The rich, creamy sauce was loaded with tart lime, lemongrass and ginger, while the peppers and red onion lent

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Elegant reality is furlongs ahead of seedy expectations at track

JENNIFER MARIE LEWIN / jennifer@vueweekly.com

nce in a while a girl needs to relax. Like most mothers, I spend my days explaining why a rubber duck doesn't get flushed and picking food off of my toddler's socks. With my daughter's possessions strewn in every corner (including my naughty lingerie drawer), I could no longer relax in my own home. I needed a complete change of scenery and perhaps a stiff drink.

Joined by equally burnt out women from my Mom's group, we decided to try something a little different. Nothing could be more out of the ordinary than betting on horses and drinking something stronger than Kool-Aid at Colours in the Northlands Spectrum.

Only three out of the seven could make it. (We are moms, after all, and there aren't designated work hours.)
The three of us promised to have a drink for those absent.

The ambiance at Colours was much more elegant than I had envisioned. The 700-seat area was painted in chic tangerine and lime green. The tables were staggered so that every spot had a good view of the racetrack. A panoramic window looked out onto the dirt track and winner's circle. Each table had a built in colour TV to view more than one race or flip to the hockey game. My friend's family owns one of the horses that often races here, so we sat at her designated table. In addition to securing a fantastic front row spot, she also taught us how to bet.

Two of us started off the night with Passion for the Oilers drinks (\$3.25). We also decided to split the Maui ribs (\$8.50). Although small, the menu was classy. Besides typical pub fare, I considered a pleasant selection of steak, wild game, pasta and stir fries. As I glanced around, I noticed a lot more couples enjoying each other than gentlemen staring blankly at the track. Surprisingly, there was also a kids menu.

The environment was much more

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imagined, and all my cigar-smoking and beer-swilling ideas of the track raced out the window. To match my new thoughts, I ordered the most elegant-sounding dish on the menu, a seafood Newburg (\$14.95). My pregnant friend craved a little more Asian flare and ordered the ginger beef bowl (\$10.95). Our other dining companion ordered the pork scaloppini (\$13.95) to round off the table

As we placed our bets (Red Star Fantasia was my pick), our drinks and appetizer arrived. The Passion for the Oilers was a fun and fruity drink to start off the festivities. Coconut rum, passion fruit juice and Sprite joined together for a grown up Shirley Temple-like drink, complete with a maraschino cherry. Our Maui ribs were agreeable as well. The tender beef short ribs were marinated in a sweet Polynesian sauce, grilled and sprinkled with sesame seeds. The large plate of ribs was cut bite-sized, so that we still appeared ladylike as we ate. Well, as ladylike as you can be at the race track.

Between running up to the counter to place our bets and catching up on gossip, we barely noticed that our entrées arrived. Time flies when you're spending money!

EACH DISH WAS well presented: my seafood Newburg even came in a fish-shaped pastry bowl. Although each plate would have placed if this was a race, the pork scaloppini certainly took the purse. Rich tenderloin medallions were covered in a dark Marsala demi-glaze and baked with bubbling mozzarella cheese. The opulent cut of meat paired well with fresh vegetables and sweet roasted baby potatoes.

My expectant friend's ginger beef matched her appetite well. The heaping bowl was bursting with vegetables, chow mein noodles and tender pieces of beef. The origin of this take out style ginger beef is disputed, but it is believed that it was actually created in Calgary in the 1970s. So it's not surprising that Northlands is skilled at this Albertan creation. The marinated beef was coated in crispy batter and then doused in a dark sweet sauce. She was impressed by the tang of hot peppers that are so often excluded from this dish.

Although the seafood Newberg was eye-catching, I wasn't completely impressed. The flaky and buttery puff pastry shell was crammed with sea scallops, prawns and crab pieces, but the ragout lacked any real flavour. This lack in zing could be compensated by fresh seafood but unfortunately, this tasted like it was in the freezer a little too long. The sides of baby potatoes and green vegetables accompanying the dish were flavourful, but did not make up for the main feature. Oh well, at a race track, there are bigger disasters that can occur than a slightly bland dish.

I AM PLEASED TO REPORT (especially to our husbands) that no huge monetary catastrophes occurred at our table. By the end of the evening I was a whopping \$9.15 ahead of where I began.

Too full for desserts, we decided to end our big night on the town with some hot beverages. I went for a coffee (\$1.60), while my pregnant friend decided on a hot chocolate (\$1.75). The first-time gambler at our table celebrated her win with a Bailey's Special (\$4.21).

For \$77, including tip and tax, three overworked ladies had a peaceful yet adrenalized dinner. As we enjoyed the last sips of our drinks, we agreed that we should do this more often. You can bet that we'll be back on our next chance to unwind.



Truth is in the sauce at Luisa

QUENTIN RANSON / quentin@vueweekly.com

restaurant, there are usually three options: the momand-pop corner ristorante, the generic chain restaurant where the food is a caricature of Italian cuisine or the high-end (and therefore high-priced) Italian fine dining.

However, the Edmonton area does have a couple of Italian restaurants that occupy a culinary middle ground, where mid-priced meals are distinctive and delicious, and Luisa Ristorante in St Albert must be added to the list.

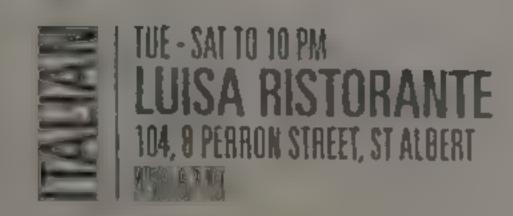
Luisa's Ristorante is right in the heart of St Albert's rejuvenated downtown core. Even though the buildings seem a bit contrived with "olde towne" brickwork, the area feels like a functioning heart and gives this suburban town a distinctive identity.

Luisa is one of a handful of new and interesting businesses that have set up shop here. You can park your car anywhere along Perron Street and check out an art gallery before your meal or get a good coffee afterwards. If it sounds like I'm surprised, I am: I grew up in St Albert and this thriving core has not always been the case

You instantly feel welcome when you enter Luisa's. We were immediately greeted by one of the smiling staff. The décor is familiar, tasteful and warm. Deep crimson walls and tablecloths, European-themed paintings and Romanesque statues set the tone for an Italian dining experience. Even quirky touches like the fake ivy lining the bar or the strings of sequined hearts dangling from the ceiling could have seemed kitschy, but just added to the unpretentious warmth of this restaurant.

MY WIFE AND I met my dad at Luisa's on the night of an Oiler's playoff game. We expected an empty house, but were surprised to see the restaurant was almost at capacity. We hungrily perused the appetizer menu.

We opted for the insalata Caprese



(\$7.95), consisting of balsamic vinegar and olive oil poured over Romaine lettuce, fresh tomatoes, bocconcini cheese, olives and red onions. The olive oil seemed to amplify the tart vinegar's syrupy sweetness and made it memorable. If you have only ever had this as a dip for foccacia bread, it is time you tried it with a salad: each taste adds a new dimension to the dressing.

I punched my fork through big chunks of tomato and onion, raised them to my lips and enjoyed the flavour battle in my mouth. Pungent onion and acidic tomato held their own against the balsamic vinegar, each ingredient duking it out for my taste buds' attention. With the next forkful of Romaine and cheese, the vinegar faced less competition as the lettuce's flavour seemed to disappear and the bocconcini subsided into a pillowy sponge that soaked up the rich oil and vinegar.

For my main course, I was drawn to one of the evening's two pasta specials: pasta pescatore (\$17.95) As a strong fan of mussels, I thought that combining them with prawns, scallops and mahi mahi in a white wine garlic sauce would be a tasty option My wife ordered the other pasta special, Luisa's special fettuccine (\$15.95) that featured broccoli and chicken in a four-cheese sauce. My dad went with his stand-by favourite veal Parmigiana (\$15.95).

It wasn't long after the remnants of the salad left our table that we were tucking into our entrées. Each string of my pasta was generously coated with the rich buttery goodness of the white wine and garks sauce. However, the "pescatore" portion of my meal was disappointing. It didn't have any mussels, there was only one scallop, the three prawns were

undersized and the four bite-sized pieces of mahi mahi were dry and overcooked. The dish seemed overpriced, a seafood leftover special rather than a distinctive feature created specially for the evening

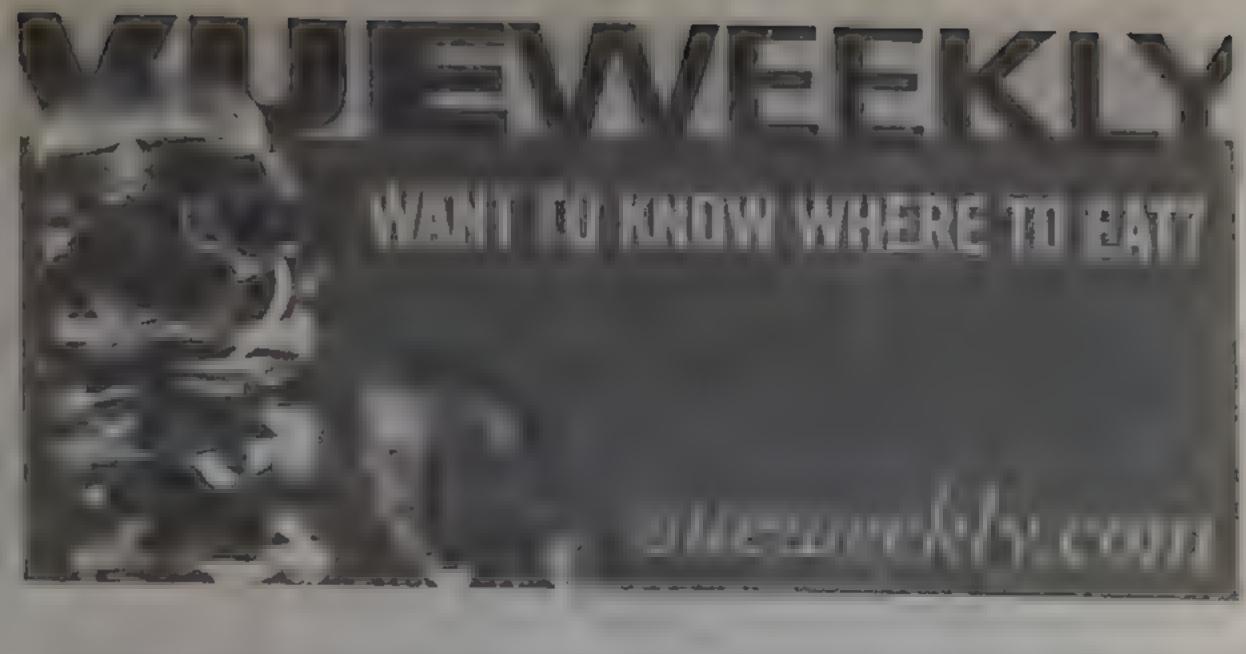
WHEN OUR SERVER came by to check on our meal, I mentioned my disappointment with the seafood and was taken aback with her defensiveness "Did you realize that you got an extra piece of fish?" she challenged. Most customers give constructive feedback in order to help improve a product. It isn't always an attempt to get a discount or free dessert. Her reaction put us all off a bit.

My wife was happy with her fettuccine and commented on how the cheese blended perfectly with the butter and olive oil. Most restaurants seem to overwhelm a four cheese sauce with heavy cream or a floury sauce. Luisa's version allowed the rich cheese flavours to stand on their own.

My dad's veal Parmigiana was the most impressive entrée of the evening. His thin piece of veal was coated in crusty Parmesan cheese, topped with mozzarella and slathered with a fruity tomato sauce. I'm not crazy about veal, but I went bonkers over Luisa's tomato sauce.

My advice: order anything with the tomato sauce at this restaurant. It is the best I've ever had. It is a vibrant red stew of fresh ingredients that could stand on its own. Herbs and roastec tomato explode in your mouth and complement meat or pasta dishes with equal fervour

Our generous portions left us with no room for dessert. Slowly digesting our meals over French-roast coffees (\$1.95), we all agreed that we would return again Luisa's Ristorante is a place where you might be better off sticking to your stand-by favorites, but you'll be sure to be satisfied. At about \$60 for the three of us, these mid-priced meals came with a little heart and soul at no extra charge V





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Eat Cosmopolitan, pay a song

CONTINUED FROM PAGE 13

welcome crispness. I felt the curry's burn, but it was nowhere near as intense as I'd feared: heat was part of the dish and not simply a palate incinerator.

Song reminded us that each selection was meant as an entrée rather than simply a course, so I paused halfway through the surprisingly filling dish. The Ehrenfelser was still a group favourite with the stir fry, but I found that the Gewurztraminer's citrus tones were a superb accent to the lime in the sauce.

OUR NEXT COURSE was a vegetarian lasagna unlike any I had ever seen. Instead of noodles and cheese, thinly sliced zucchini divided layers of sun dried tomatoes, green apple and tofu under a Japanese-style yellow curry and honey glaze. The aroma was more like casserole than curry, but the taste was compelling.

Crisp vegetables combined for a boisterous flavour and the curry balanced marvelously with the honey's nearly undetectable sweetness. The densely packed veggies were grilled before assembly, or the result would have been a watery mess. I savoured a sip of Pinot Noir after every mouthful, since the tannic black currant finish complemented the pseudo-lasagna's green apples so well. It also tamed the (still manageable)

burn at the back of my throat.

Our final dinner entrée was inspired by a basic stew. In Henry Song's hands, it became red curried goat, braised over low heat for hours until it nearly fell off the bone. As its aroma drifted across the table, it managed the impossible: the group went completely silent. We all dove in with gusto.

As delightful as the tender meat was, it came in a distant second on the plate. Song had combined yams and kim chee in crisp wonton wraps, then drizzled them with yogurt, for one of the most exquisite flavours I have ever sampled. I was devastated when I learned that there were only two of these Trojan dumplings. I drowned my sorrows in Ehrenfelser, which was the only wine that had the strength to face the red curry.

One of the pharmacists was even more disappointed that she wasn't sweating at the heat: red was supposed to be the hottest dish. Song explained that we had gone from 0 to 60 with the green curry and the increase wasn't as noticeable when it cranked up to 70 with the yellow, then to 80 with the red. While she would have preferred more heat, she was quick to reserve seats with her Liv Tyler-look-alike friend for the next Cosmopolitan Supper Club and every one thereafter

AND THAT WAS even before dessert.

As his pièce de résistance, Song combined the flavours of familiar Madras curry with an unbelievable pumpkin cheesecake. Far from the dense New York confection that plagues this city, this frothy pumpkin delight was nearly six inches high. It was light, fluffy and crowned with a sinful Frangelico mousse. When Song brought his head chef out to the table, the spontaneous burst of applause was genuine and

The Cosmopolitan Supper Club is Henry Song's gift to Edmonton. Every month or so, Four Rooms will devise an entire menu around a single dish, ingredient or concept. He will prepare an eclectic, multi-course meal based on sophisticated yet simple tenets: the dishes must be recognizable yet introduce unheard of combinations of flavours and traditions. For any other place, it would be a challenge. Henry is just getting started.

On Jul 6, Four Rooms will take on our country's treasured ingredients in "Canadiana." In August, Henry will explore the World of Barbecue.

For four courses and four nonstop wines at \$50 a plate, the Cosmopolitan Supper Club's popularity is assured. In order to maintain such a terrific experience, though, Song will need to cap the numbers. Get your name in early.

Don't judge a wine by its vintage



2001 CHUMEIA PINOT NOIR CHUMEIA VINEYAROS PASO ROBLES, CALIFORNIA, \$35

Two weeks ago, I reviewed a French Pinot that was a huge disappointment: further evidence that grapes do not produce great wines, winemakers do. Winemakers must choose their grapes wisely, care for them while they are on the vine and prepare them for the barrels. Even more care is required when the grapes come from a far from outstanding vintage. The 2001 Monterey County vintage posed just such a challenge.

I purchased three bottles of the 2001 Chumeia Pinot Noir a few months ago and gave them a while to recover. When I opened the first bottle, I was not intending to review it. However, after the first couple sips, I was blown away by both the fruit and the

odour. Everything was wonderful. A couple of days later, I grabbed the next bottle and a pen.

The wine exuded a beautiful strawberry red colour and a rich—but not
excessive—nose. In its nose were
odours of cherry and raspberry and
a hint of spice. It was a wonderful
wine to simply sit and smell.

The first taste was well-rounded with plenty of red berry flavour at the front that evolved smoothly to the middle. Tannins and a hint of sharpness became more evident in the middle of the palate. As it dissipated in the back of the palate, it left just a hint of fruit, which caused me to reach for the next glass. It was a real pleasure to drink.

This wine was released last year—only 335 cases were produced. It may be difficult to find but is absolutely worth the time spent looking. I expect the 2002 to be even better.

My only regret is that I have only one bottle left: this is quite possibly the best Pinot I have ever had! Happy hunting. •

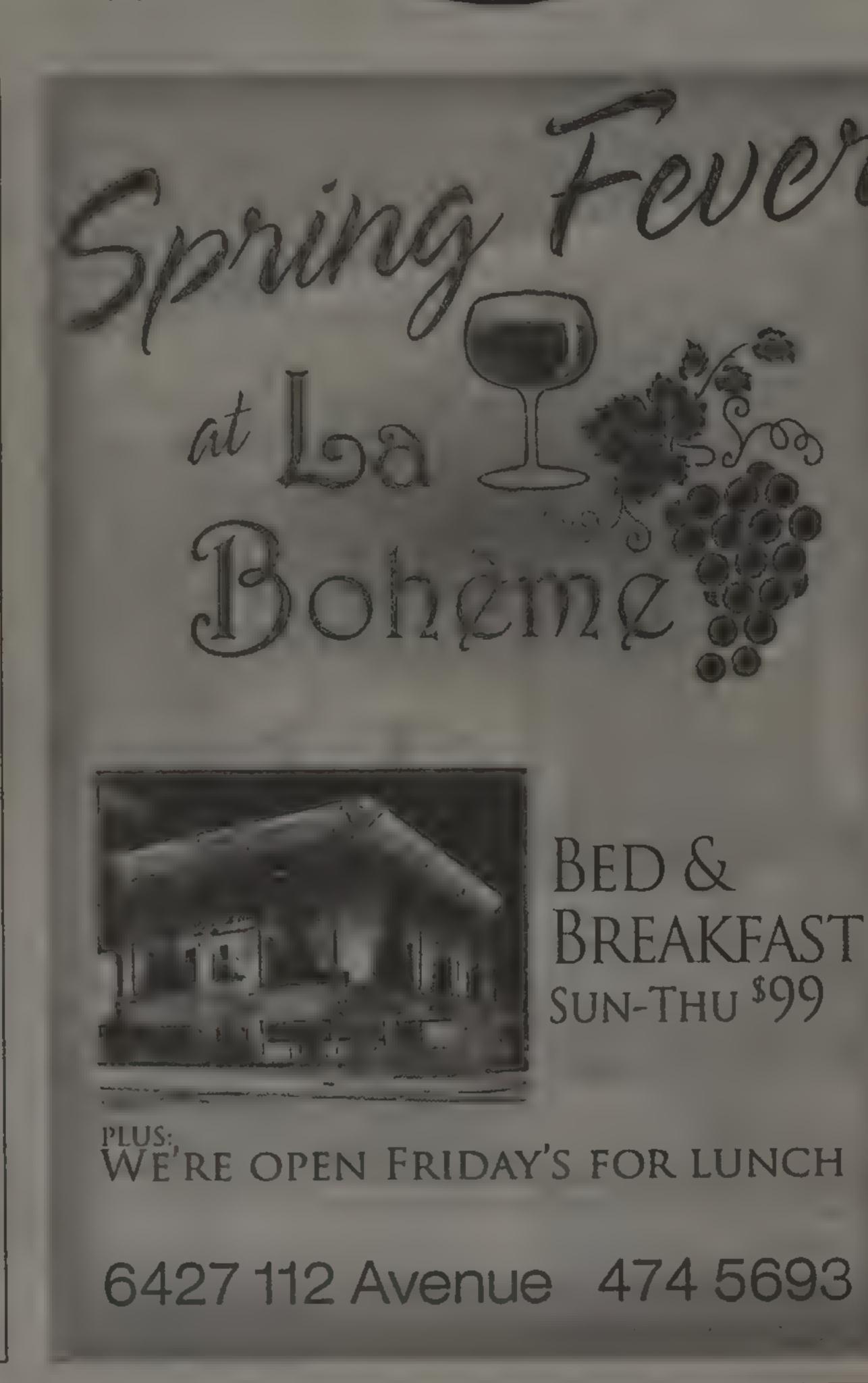




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ALBERTANS DINING WITH DUBYA From Jun 30 - Jul 11, more than 150 Albertans will bring contemporary Alberta to life just a short walk from the White House. Participants will demonstrate Alberta's work life, performing arts and cultural heritage at the Smithsonian Folklife Festival. Displays include oral history and story telling, theatre, food and urban Alberta.

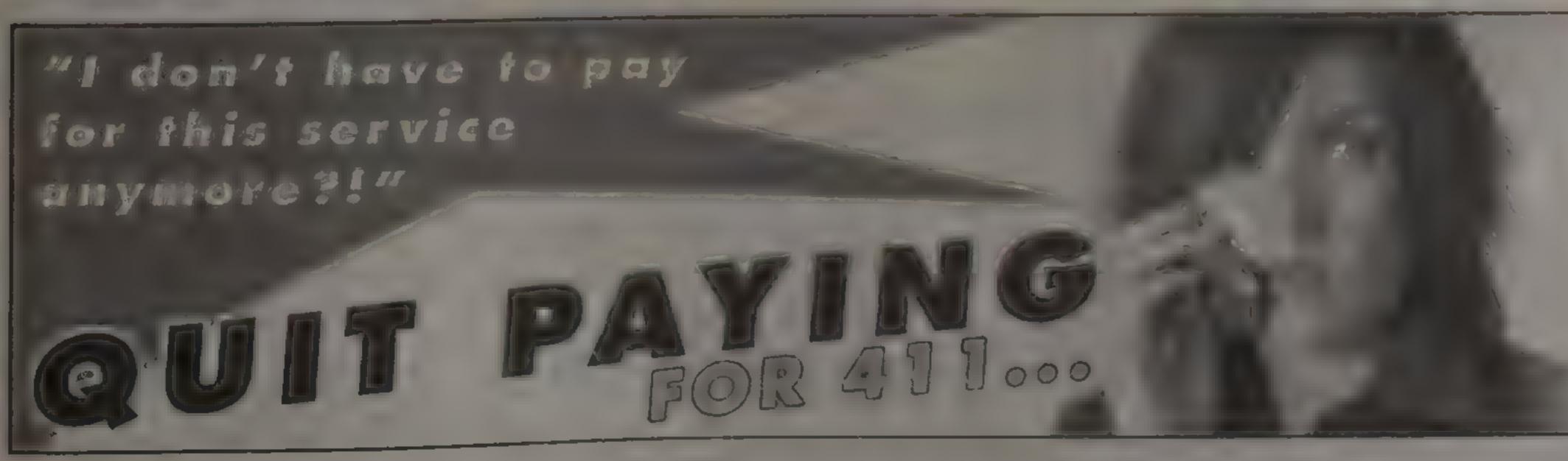
Our culinary ambassadors will do demonstrations in an outdoor cooking show. Gail Hall, foodie extraordinaire, played a large role in choosing the talent and will facilitate the demonstrations. Accompanying her are Wilson Wu of the Wild Tangerine, Elsie Kawulych, a Ukrainian cook from Vegreville, and chefs from the ECOCafe in Pigeon Lake, the Banff Springs Hotel and the River Café in Calgary.

Between the performances, demonstrations and the art, visitors will go to the concession tent. Kirk Popik of Bricco Restaurante in Calmar will manage the stand, the first non-US catering company to ever do so. Popik's creative Alberta menu, including Calmar cookies, bison burger and buckwheat bread, will feed the famished Americans.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vueweekly.com or fax 426,2889.







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DID WE MENTION ... IT'S FREE?



Is this a role I see before me?

JOHN KIRKPATRICK TAKES ON HAMLET AT RIVER CITY SHAKESPEARE FESTIVAL

DAVID BERRY / david@vueweekly.com

Tor a self-described megalomaniac, John Kirkpatrick seems a very friendly, down-to-earth type. Alright, fair enough, the megalomaniac thing is mostly in jest; or, at least, as much jest as you're willing to give the guy for casting himself in quite possibly the most famous role in all of theatre.

But, as he explains, in his role as artistic director of the Free Will Players, he made sure to put himself through a rigorous audition before ultimately deciding to pick himself to play Hamlet in the River City Shakespeare Festival's first-ever production of Shakespeare's great play.

"Oh, certainly, I auditioned myself, I carefully considered myself, and in the end, I thought that I could do the job," he says dryly, before letting out a self-effacing chuckle.

In all seriousness, though, whether there was bias or not on his part, Kirkpatrick has made a fine choice for the lead role-fresh off a season that saw him get a Sterling nomination for his self-absorbed yuppie in Theatre Network's The Leisure Society, tackle 40 different roles in one sitting in the Citadel's Fully Committed and flash uncommon menace as Joseph Goebbels in Workshop West's The Blue Light, Kirkpatrick is at the top of his game. In fact, the only really strange thing about the choice is that Kirkpatrick has to be about the only actor in the world who hasn't pictured himself as the melancholy Dane at some point in his career.

"No, you know, obviously the play

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JAMES MAJORIDINATO
STARRING JOHN KIRKPATRICK, JULIEN ARNOLD,
ANNETTE LOISELLE
HAWRELAK PARK AMPHITHEATRE, \$13 - \$17

has a great history, but I've never really thought about it. I haven't really even seen the play—I've read it a few times, but I've never seen the films, and only on stage once," he admits, even more amazing considering the play's been standard curriculum in high school since, well, probably high school as we know it started.

Not that Kirkpatrick considers that a disadvantage. "It gives me the chance to just play the part without worrying about it too much beyond the play. I'm not hearing too many voices in my head, and I can treat it like any other play. Obviously it's a great part, and a huge challenge, but I don't have anything extra with me going into it."

TO COMPLEMENT his turn as Hamlet, Kirkpatrick has also programmed The Taming of the Shrew, a play with a fair bit of history at the festival, having been the first play the Players ever produced. Surprisingly enough, Kirkpatrick managed to keep his ego in check and himself off the cast list, turning instead to festival stalwarts Julien Arnold and Annette Loiselle for the roles of bickering lovers Petruchio



and Kate. Under James Macdonald's direction, they've updated the sparring saga to the Klondike, where Kirkpatrick is certain it will strike a chord with Edmonton audiences.

"We figured with the dearth of Klondike costumes around this year, we could capitalize on some fond Edmonton memories," he says straight-faced, before again allowing a laugh.

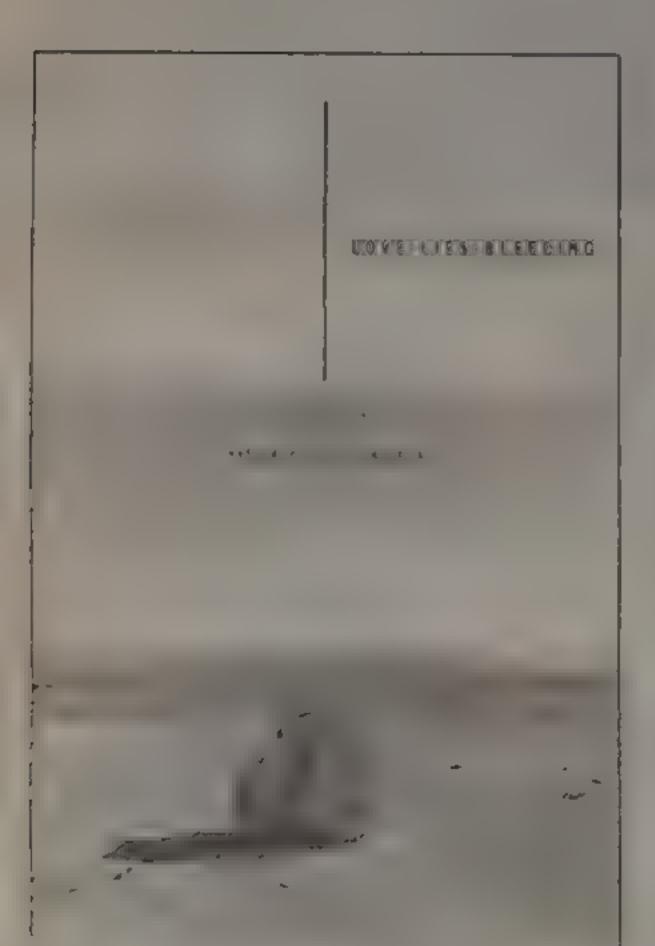
"Well, no, seriously though, we found that that time really lent itself towards the themes of the play. There was a time and place where women

sat in a very specific role, it was very strict about what they were allowed to do and not allowed to do, and to put Kate in that place really highlights how much her behaviour stands out from the rest of the women."

Kirkpatrick also thinks that the chemistry between Arnold and Loiselle, set against a more roughand-tumble background than the Italian Renaissance, will go a long way towards helping people see beyond the play's somewhat-controversial ending, which has long been charged with being sexist.

"I think the play gets a bit of a bum rap. To me, the ending isn't about giving up power, but about committing and compromising. Love is very complicated, and in the end, Kate faces a very tough choice of not being with [Petruchio] or being very vulnerable and admitting she loves him," explains Kirkpatrick, though he also admits that, really, Shrew is by far the lighter of the two fares served up this year.

"When one night is just the irreversible tragedy of Hamlet, it's nice to just have a great comedy to lose yourself in the next night."

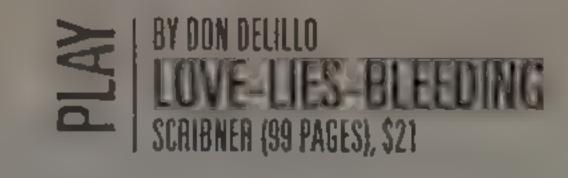


Different strokes make different folks

JOSEF BRAUN / josef@vueweekly.com

legendary Steppenwolf Theatre last April, Love-Lies-Bleeding is Don DeLillo's third play, and it perhaps marks the first time in his career of writing dense, dizzying, elliptical and often satirical prose that he's come so close to delivering a straight-forward narrative about a theme that crosses all intellectual and spiritual boundaries in our conflicted contemporary climate

Although the play is set in an isolated rural home far from dogmatic religious or legal intrusions, its char-



acters' struggle with the mortal fate of Alex, a landscape artist/patriarch rendered a vegetable after a stroke and is sufficiently complicated by their complicated collective sense of loyalty, closure, wonder, grace and notions of what constitutes life.

While his stage directions arguably give coded voice to DeLillo's own stand on euthanasia—Alex is played by different actors before and after the

stroke, for example, implying he's fundamentally not the same person—his real interests lay, characteristically, in the power and mystery of death and our brushes with it.

FROM THE DEAD GUY on the NYC subway Alex describes having studied as a child, to the existential joke about fishes Alex's son tells, death slips elusively through the crevasses of the mundane and the abstract.

"What good is a life that doesn't experience some trace of all possible lives?" Alex's young widow-to-be

There is the sense that in bearing witness to death of someone you've shared time and intimacy with, you can gradually come to feel those other lives buzzing below the conscious level, that you need only honour and endure the authentic connection with one life to catch a glimpse of many.

Each character is written with rich specificity and conflicting agendas, yet DeLillo still positions them in such a way as to evoke the mythic, pressed against tiny points in a landscape of memory and loss far more vast than they can individually contain.

She'll make paradise out of a parking lot

SHERRY DAWN KNETTLE / sherry@vueweekly.com

erry Morita has been on a winning streak. In the last month, she's been handed two awards for her innovation in dance and in the community.

There's probably no doubt that her ability to think far outside the box has been influenced by the fact that sometimes funding for her craft is limited. And so she performs in some rather unlikely places whenever she can. She likes to make performing dance accessible for all of those who want to join her onstage.

And it's her radical thinking that had lead her to the Parking Lot Project, a joint venture between Mile Zero, BEAMS (Boreal Electroacoustic Music Society) and CJSR that is part of The Works Art and Design Festival.

You can walk or drive your vehicle to the downtown parking lot's top floor, tune your radio to CJSR (where a soundtrack will be broadcast), and watch the dancers perform. As well, three live experimental musicians from BEAMS will accompany the dancers, playing along with the radio soundtrack.

PARKING LOT PROJECT BY MILE ZERO BANCE WITH BEAMS & CUSH TOP FLOOR OF SKY PARK (10047 - 102 STREET).

Daring? Absolutely

"It's all about open spaces," Morita says. "And since parking lots are generally ugly, we'll be there to show what it's like to take over a negative space, pepper it with people and make it into something positive."

AND IT'S JUST that positivity that brought on the recognition she's garnered of late. At the Mayor's Evening for the Performing Arts Awards last May, Morita received the Syncrude Award for Innovative Artistic Direction.

"It was a total surprise!" says Morita, whose award was a major boost for the city's dance community; after all, we're known for our interest in sports, and not so much in dance

Then her entry in the Pride Parade-March of the Brides, which was performed in conjunction with HIV Edmonton-was named as the



most innovative entry. With it, Morita had both men and women dressed as blushing brides, complete with veils and gowns

She even convinced yours truly to drive from Devon to a Jasper Avenue intersection to be in the parade. At the meeting place, I was accosted by a group of dancers and others who dressed me up in an almost-too-small bridal gown that required sucking in the old stomach, just like when I used to dance. It was painful but fun-also like when I used to dance

I would have felt really pretty, too, if it weren't for the sneakers on my feet and the big rope around the veil I had to use to keep it from blowing away in the wind. However, I was outshined by two veiled, bearded men in their gowns and a guy wearing rubber boots and a fally white skirt who were even prettier. The guys somehow managed to upstage the women in gorgeous gowns and glittery shoes

Morita's idea for March of the Brides was her way of showing solidarity with HIV victims, to remind us that HIV can strike people from a walks of life at any time

.t was important to both Mile Zero Dance and HIV Edmonton that members from many different communities be involved in March of the Brides to communicate that HIV does not discriminate," Morita says. v

Have one more cup of coffee before you go (wed)

DAVID BERRY / david@vueweekly.com

onsidering local playwright Jon Lachlan Stewart's latest creation involves a protagonist who has such a problem with coffee-he actually shits his pants he drinks so much—it's somewhat ironic that he's chosen to meet me in a coffee shop to talk about the upcoming production (even more ironic that his character's weapon of choice is Starbucks, but we're in a Second Cup). He smiles at the situation, before he comes to an admission.

"I have a problem," he offers earnestly. "I have a problem with coffee, and I think a lot of people do. I think it's become more popular than cigarettes as a kind of a decrepit problem that people have. It does things to people, not just including their bowels and stuff. It is like cigarettes, where you have, like, four a day, and just like with drugs and stuff, you have a burn out without it."

As important as the insidious black liquid is to Stewart's newest play, Urbantility, one of two short plays that make up City Farm Seed (the other is Spunk'd by and starring Ella Simon). there's also a whole lot more going on.

In between the main character David's struggle with three cups in the morning and two before bed, he has to learn how to deal with the encroaching urban environment, made all that more imposing by the fact his girlfriend Jennifer has decided it's time for children, going to great lengths-including sex with a sleeping David—in her attempts to bear child,



LIVING ROOM PLAY HOUSE (11315 - 106 AVENUE). \$10-\$12

and a duo of borderline quacks vacillate between offering David bad advice and refusing to help him entirely

IF IT SOUNDS off-beat, it's because it is. But Stewart-who's made an offkilter name for himself at the last several Nextfests, most recently writing and starring in Twisted Thing, a play about a lonely girl and crack-addicted cat-explains that it's a pretty natural combination of an innate fear of offspring and spending his winters in Vancouver, where he's in theafre school among the "forests of tower

cranes" and more Starbucks' than the whole of Australia

"No matter how much people want to shut it out, and say it doesn't affect them, your environment is everything The more shut-in and organized and encased a city is, the more it will affect people, and even though I need the shade of big buildings, it's there," he says, before explaining his hesitance when it comes to children

"It started with these kind of nightmares of having a wife and having children and being efficient and having a picket fence and all of that, and ever since then, there's been these terrifying glimpses of seeing a woman holding hands with my children. I have become a bit more zen about the idea—writing a play really helps with that—but it's still uncomfortable for me, and I'm still trying to figure it out, kind of like the city." V

ARTS



The Nina Haggerty Centre for the Arts is proud to be a venue for The Works Festival of Art and Design, presenting.

Curators & Jury: Industrial Designers fo Edmonton Association (IDEA) What is the relationship between architect and end user? Inpsired by Agnes Petterson's responses to 39 questions, architects created custom-made furniture that was judged on quality, originality, aesthetic appeal, and the interpretation of Petterson's lifestyle.

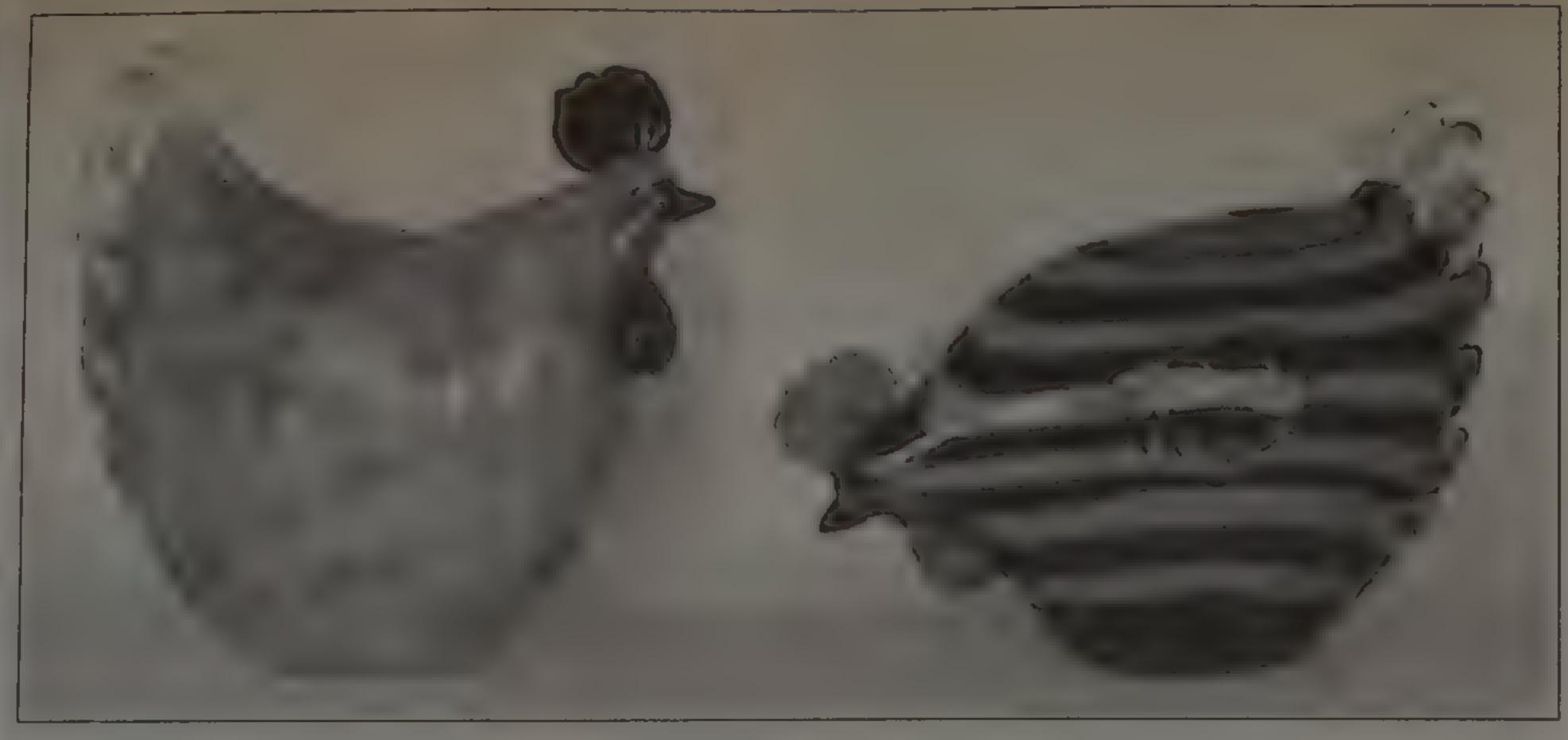
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JUNE 29 - JULY 5, 2006







We like to Works it, Works it

ONE WRITER TRIES TO VISIT EVERY EXHIBIT IN A DAY—OOPS!

AGNIESZKA MATEJKO / agnieszka@vuaweekly.com

done to see all of the shows in The Works Art & Design Festival ing shoes, dragged my husband away from the computer, and we both set off on foot like a couple of intrepid explorers.

It was oodles of fun to trek through the urban wilderness of back alleys, THE WORKS ART &

DESIGN FESTIVAL

BY WARROUS ARTISTS

WARROUS LUCATIONS OF MALL

lose our way in the meandering hall-ways of highrises and track down shows in dim corner basements, but as far the goal of our quest? Well, all I can say is that we tried. After almost

seven hours, and 19 shows, we collapsed into a heap back frome unable to more a muse e-more even having enough scrength to eat

the most entertaining art experiences—not to mention the longest—I have had in years. But sad to say, I can't offer you (the reader) a complete synopsis of the Works.

However, we did see hundreds of artworks, and at the end of it, we had

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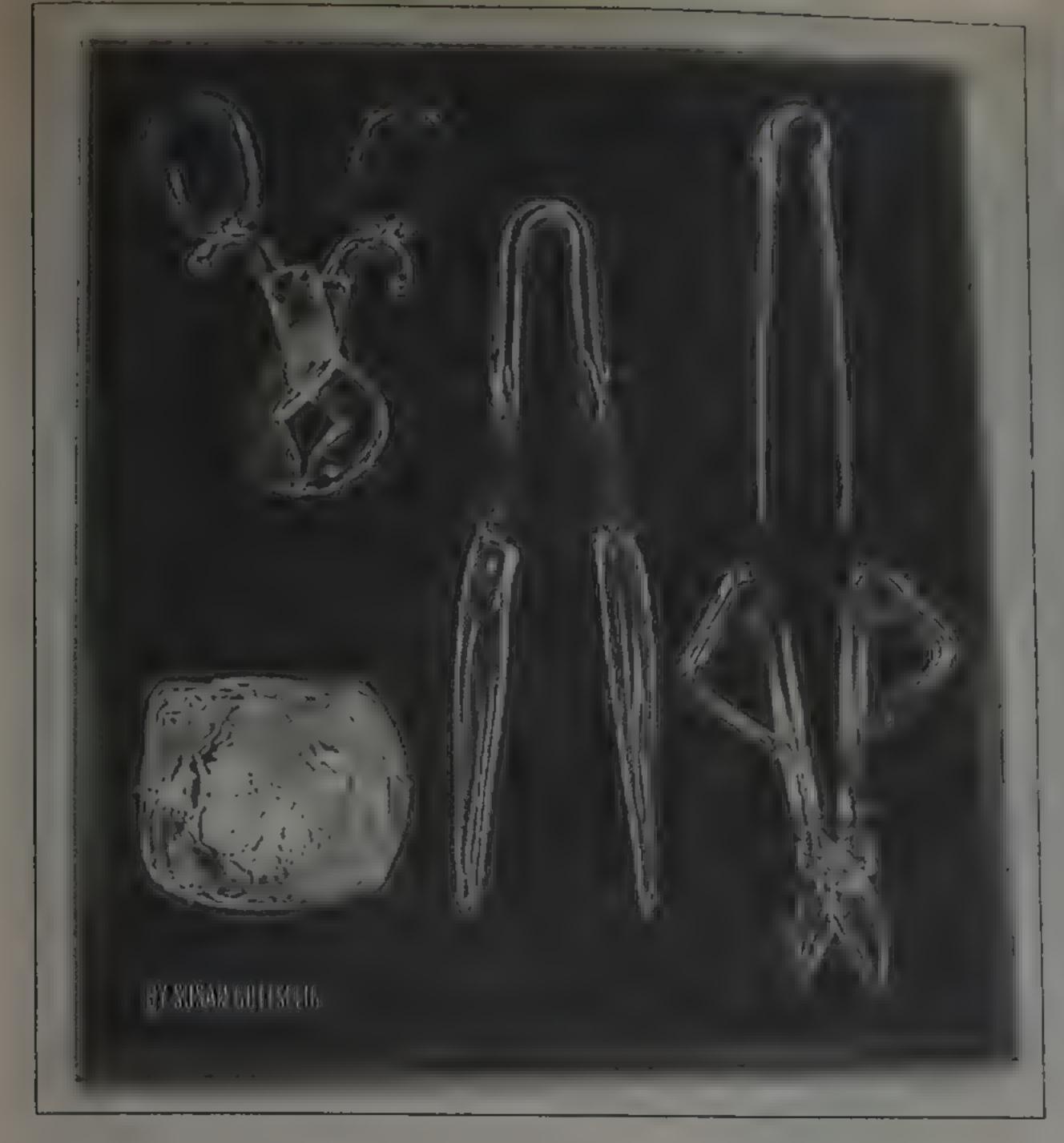
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clear favourites and a pretty good idea of what shows to miss if you don't have a full day to wonder around.

By far our best Works experience was site #21 in the Ten Building, where two instalations by Sandra Vida and Clint Wilson were set up in the midst of the rubble of an old restaurant. (You have to peek through the walls to see the kind of chaos this temporary little gallery grew out of.)

As we came out of the heat of the streets and stood in the darkness of Vida's show, with wall-sized waves lapping and a photo of a sleeping girl transforming into an old woman beneath, we were mesmerized. The experience was something like a fairytale, where you leave the ordinary world, enter though a looking glass or a secret door and find yourself in another world.

Meanwhile, Wilson's intelligent and paradoxical show stimulated our imaginations in an entirely different way. He carefully photographed dust bunnies; these round tufts lie scattered across a wide white expanse of what comes to feel like a sky. In fact, at first glance you cold swear that these are galaxies, and not the stuff that we spend our lives sweeping out from under our beds.

ALMOST RIGHT ACROSS the street, at the Alberta Craft Council (site #23), was a surprising show that we almost missed entirely. As we were about to leave, one of the staff stopped us and asked if we had seen the glasswork. Looking a little sheepish, we just then noticed the small sign directing visitors downstairs. It was a good thing someone told us, as this exhibition took my breath away. It was nothing like the decorative vases lined up on shelves that I expected. Translucent colours gleamed mysteriously as we walked between the sculpture-most made by former students and instructors from the Alberta College of Art. Not only was the show filled with beauty, Susan Gottselig-among othersadded a touch of humour too. Who would have ever expected that scissors, tongs and ordinary tools could look so exquisite when they are made out of glass?

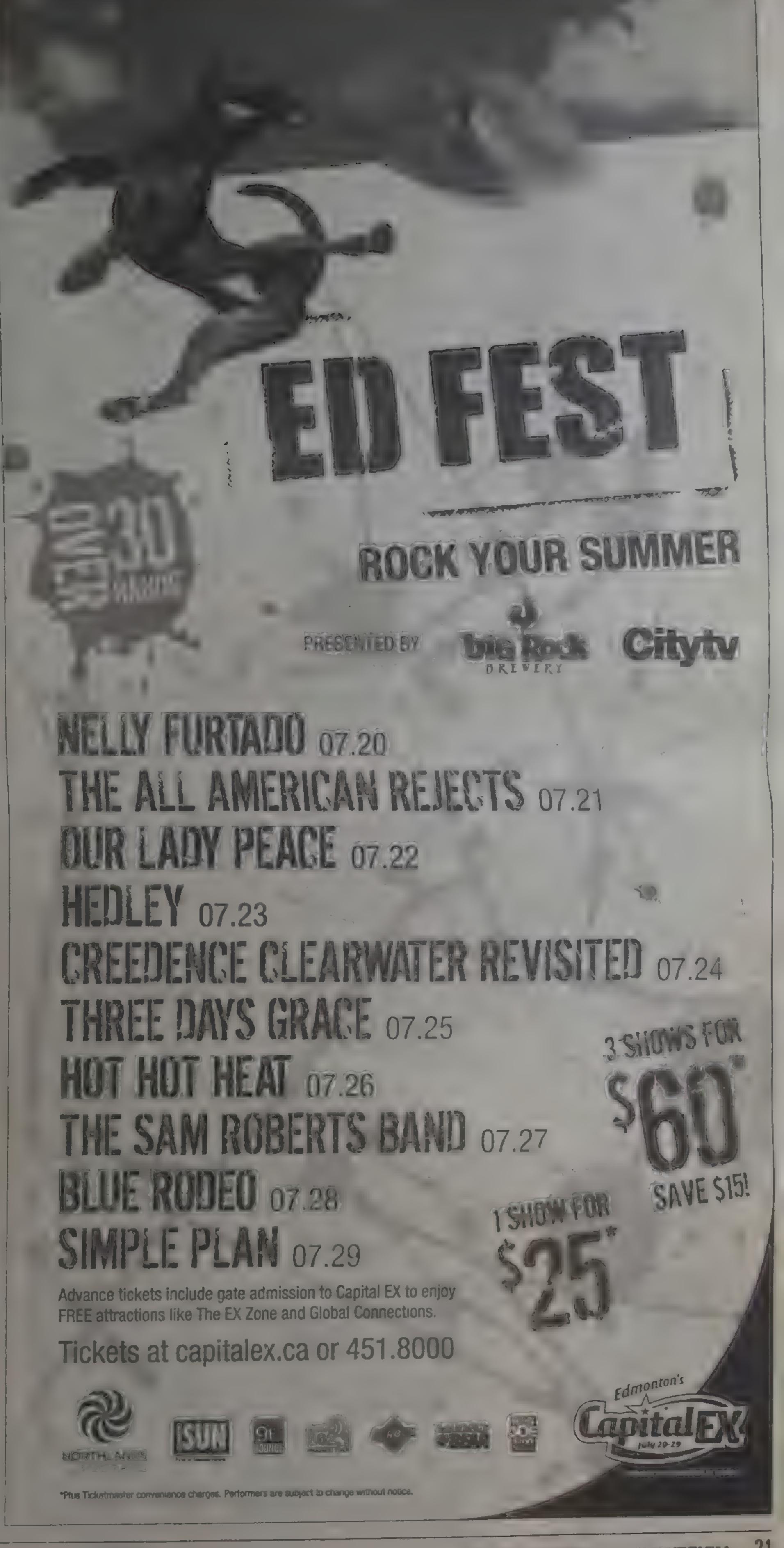
Although none of the shows we saw were outright bad, there were some that lacked pizzazz. Three group shows at sites #32 and #28 (McMullen and Harcourt House) included a dizzying array of works crammed into a small space. It all made me wonder about the wisdom of including established galleries into the Works at all. They dilute the excitement of seeing art in new spaces.

Another group show of prints in Manulife Place (#15) was a disappointment. The artists included some national art stars, but you would never know it by the work they put into this show. The pottery at the Fairmont Hotel McDonald (Site #9) was fine, but there was just so little of it. Together with the concierge, we searched for it in hallways only to discover three pieces.

Finally, the show by Alan Dunning (site #10) is worth the trip if you have the time to find it. It took us about a half an hour and three security guards before we located this remote little room in the bowels of the Telus Building

In the end, as we rested our sore feet this evening and talked over the experience, there was something beyond the art that stuck in our memory. Thanks to The Works we saw places that we would never have stumbled upon. Who would have known that nestled between downtown retail spaces is a funky local brewery behind giant glass walls (Site #22)? The nice bar attendant even offered us—two weary travellers—free beer

So we have to extend our sincere thanks to the Works for giving us a day to remember—not just in the art, but also in the way Edmonton opened up its secrets, revealing gems hidden in the maze of our city.





STEPHANIE WOLFF AND SHERL SOMERVILLE LOOKING LIKE THE FABULOUS PRESENTERS THEY WERE



HUEV BALL AND JESSE GERVAISE HAM IT HIP IN A SCENE FROM NAMI NAMERSSON



KATE RYAN (NOT IN A MAGGIE WALT OR EMMA SCOTT DESIGN) AND COLIN MCLEAN PLAY HOSTS.

Sterlings push the envelopes to award local theatre talent

DAVID BERRY / david@vveweekly.com

walked through intense heat walked through intense heat and mild irony into the May-field Dinner Theatre on Monday (Jun 26) to watch a football-padded Viking and a pair of accidental homosexuals take home armfuls of Sterling Awards, in the city's 19th annual celebration of the best in theatre

the Viking Who Liked to Name Things scored an unexpected win for Outstanding Production for Youth Audiences over the Citadel's much-lauded A Year With Frog and Toad, and added nods to Cathy Derkach as Outstanding Musical Director and Trevor Anderson and Bryce Kulak for Outstanding Score on its way to becoming the most-recognized show at this year's Sterlings

Local playwrights James Hamilton and Collin Doyle, meanwhile, lit the stage up with a kiss, then proved themselves the best of the Fringe scoring awards for Outstanding New Work and Outstanding Production with the runexpected love story, with the runexpected love story,

Almost us big a story as what won, though was what didn't. Despite

STEP INGS

seven nominations, including Outstanding New Work and Outstanding Production, Workshop West's version of Mieko Ouchi's The Blue Light, about the life and times of Nazi filmmaker Leni Riefenstahl, left empty-handed, as did Shadow Theatre's stirring production of Three Days of Rain and the Citadel's charming A Year With Frog and Toad (four nominations apiece).

Despite 21 nominations in total, the Citadel walked away with only three awards, though managed to make those count, pulling in the Supporting Actress award for Corrine Koslo's turn as Madame Arcati in Blithe Spirit, which was as near a shoe-in as any race this year, and Outstanding Director for Chris Abrahams for Frozen, about a mother attempting to forgive the man who killed her daughter, which also took home the big prize, Outstanding Production.

THE RESULT WAS an incredibly open field, with only three productions tak-

ing home multiple awards—Nami Namersson, Frozen and Edmonton Opera's Bluebeard's Castle and Erwartung, which grabbed Oustanding Musical and Outstanding Lighting—much to the relief of artistic director Brian Deedrick, who took a considerable gamble on the show, and told of irate subscribers phoning him in his acceptance speech.

Roger Schulz barely made it through his speech after accepting Oustanding Set Design for Theatre Network's *The Leisure Society*, and Brian Bast seemed entirely taken aback by his nod for Outstanding Costume for Shadow Theatre's *Ten Times Two*.

Mark Meer stole the show accepting his award for Supporting Actor in Shadow's Helen's Necklace, remarking that he'd "crushed [his] competition under the heel of his prodigious talent," to more laughter than was had through the rest of the show.

Caroline Livingstone took home her second straight Sterling, this time for Outstanding Actress for Theatre Networks' Girl in the Goldfish Bowl. Chris Bullogh helped raise expectations for John Kirkpatrick's Hamlet with a win as Outstanding Actor for

his turn in Love's Labour's Lost at last year's River City Shakespeare Festival, and Stewart Lemoine ended an 11-year drought with his award for Outstanding New Work for At the Zenith of the Empire.

As could have been expected, the Fringe portion of the awards focused chiefly on Nighthawk Rules and Wayne Paquette's production of Afterplay, for which he won Outstanding Director (his second of the night, as earlier in the evening he took home the award for Individual Achievement in Production for his stage management work). John Sproule was also recognized, tak-

ing home Outstanding Actor. Rebecca Star rounded out the awards-a-go-go, taking home Outstanding Actress for her spitfire performance in *Breathe*.

builders, awards were also given to a couple of Edmonton's behind-the-scenes experts. Longtime Fringe impresario Gerald Osborn became the first-ever male recipient of the Margaret Mooney Award for Outstanding Achievement in Administration, and Mayfield costume guru Pat Burden accepted her award for Outstanding Contribution to Theatre in Edmonton.

While theatre openings are one thing, the Elizabeth Haynes Sterling Awards is the penultimate schmooze-fest. Theatre folks of all stripes donned their best duds to share laughter and tears.

Kate Ryan and theatre-godfather Colin McLean made for amicable hosts. McLean even managed to become flustered by the beautiful Ryan, who was constantly changing frocks to showcase the work of two of Edmonton's hottest designers, Maggie Walt and Emma Scott.

Presenters Stephanie Wolfe and Sheri Somerville also created a stir—putting the "ooo" in "cougar" by preening and dancing with the stage band, while Cathy Derkach veritably consumed the stage with her exuberant acceptance speech for Outstanding Musical Director.—CAROLYN NIKODYM



1FAX YOUR FREE LISTINGS TO 426.2889 OR E-MAIL GLENYS AT USTINGS GYULWEEKLY.COM DEADLINE IS FRIDAY AT 3 PM

DANCE

FEATS FESTIVAL OF DANCE Various locations . Presented by Alberta Dance Alliance, Feats includes workshops, auditions, events and a break dance challenge . June 29 July 8 . Microspent Studio, U of A KO Datice Project Open Res 1950 June 29 (7:30pm) . Sir Wiaston Cherchill Square: The Challenger Break-Dancing Western-Canadian qualifier for event at Just for Laughs Festival, July 1 (12pm) . Sir Winston Cherchill Square: Urban Dance Encounters, July 1 (12pm and Som . Winepeer Controt Global Dance, Edmonton Folk Arts Council; July 1 (4pm) . Sir Wineton Churchill Square: Urban Dance Encounters; July 2 (12pm and 6pm) . Westbary Thoutro, TransAlta Arts Barns: Fresh Feets; July 2 (8pm) . Str. Winston Churchill Square: Urban Dance Encounters; July 3 (12pm and 6pm); July 4 (12pm and 6pm) . Catalyst Theatra Lush; July 7 (8pm) . Catalyst Theatre: In Bloom; July 8 (8pm):

FRESH FEETS Westbury Theatre, TransAlta Arts Barns (422-8107) • Hip Hop, Tap, Jazz, and African/Jazz Fusion • Sun. July 2 • \$15 (adv)/\$12 (student/senior) at TIX on the Square

MILEZERODANCE.COM: PARKING LOT PROJECT W/BEAMS, CJSR 10047-102 St . Free . July 1 (2pm), July 2 (4pm)

EALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • GATHERING GLASS: A survey exhibition focused on the development of Alberta's hot glass scene; until July 8 . JUST FOR FUN-Works by the Focus on Fibre Art Association; until July 15

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Sq (422-6223) • Open Tue Wed Fri 10 30am-8pm; Thu 10:30am-5pm, Sat-Sun 11am-5pm • NORTHERN PASSAGE: The Arctic Voyages of A.Y. Jackson, Frederick Banting and Lawren Harris, until Sept. 10 . SWEET IMMORTALITY: Douglas Clark's installation project; until Sept. 10 . NIGHTSCAPES; Urban and rural, mystery of night-time scenes by Dan Bagan, Hendrik Bres, Kari Dukes, K. Gwen Frank, Jerzy Gawlak, Les Graff, Gordon Harper, Robert Nichols, Jim Stokes, Raymond Thériault and Richard Wear, until Sept. 10 . ART BAR, Installation by Jesse Sherburn; until Aug. 27; Happy Hour at the Art Bar. every Thu, June 29-Aug. 24 (4-8pm) . BODY: NEW ART FROM THE U.K.: Thurteen artists using the body as their main subject; until Aug. 27 . Children's Gallery ALPHABET SOUP. incorporating illustrations by Lorna Bennet; through 2006

ART MODE GALLERY 12220 Jasper Ave (453-1565) . Featuring François Faucher's Vibrationism paintings, and paintrngs by Jennifer Mack, Robert Roy and Irina Kouhkov

ARTSHAB \$TUDIO GALLERY 10217-106 St, 3rd FI (439-9532/429-2024) • Open: Thu 5-8pm, Sat 2-8pm • RESONANCE AND REVERBERATIONS: Paintings by Jennifer Berkenbosch and Nicole Gatellis . HALLWAYS ON MY MIND: New artworks by ArtsHab residents including Greg Swain, Jeff Collins, Tim-Rechner, Gabriela Rosende, Pieter de Vos, Roger Garcia, Harold Pierce, Lynn Malin, Arlene Wasylynchuk, Torry Baker, Aaron Pederson and Eugene Uhuad . Until July 5

BEARCLAW GALLERY 10403-124 St (482-1204) • SPRING GALLERY WALK, Featuring artworks by Norval Mornisseau, Jane Ash Portras, George Littlechild, Joane Cardinal-Schubert and new works by Laura Lee Harris

BILLAT GELFORT BULLERS VEH HORRY BOUNKONT ON PARK 143 3097) - sagetawin sacred self: Artworks by the Sun and Moon Visionaries Aboriginal Artisan Society * Until July 2

CAELIN ARTWORKS 4728-50 Ave, Wetaskrwin (780-352-3519.1-888-352-3519) • Open, Mon-Fri, 9.30am-5:30pm, Satt noon-4pm . Artworks by Leon Strembitsky, Colleen McGinnis. Donna Brunner, Rosalind Grant, Judy Hauge

CENTRE D'ARTWS VISUELS DE L'ALBERTA (CAVA) 9103-95 Ave (461-3427) . A VISION OF THEIR OWN: Artworks by Estelle Dubé-Parent, Eva Hontela, Claude Babcock, Alain Favre and guest artist Marcia Wright . Until July 5 . Part of the Works Festival

COLLECTIVE CONTEMPORARY ART 102, 6421-112 Ave (491-0002) • Open: Wed-Fri 12-5:30, Sat 10am-5:30pm, Sun 12-4pm LIKE MUSIC FOR YOUR EYES Artworks by Renee la Roi. Valery Goulet, Krista Hamilton, Rob Buttery, small artworks by Genevieve Dionne and Ben Skinner . Proceeds to the Canadian Diabetes Association . July and August

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (482-1402) . Open: Tue by appointment only, Wed-fri 10am-5.30pm, Sat 10am-4pm, closed long weekends . COLLEC-TION 2006: New artworks by various artists

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre, 8303-112 St (492-0166) . Open: Mon-Fri 8am-4pm • SIMPLICITY OF FORM, Paintings and charcoal on myular artworks by Wanda Resek . Until July 19 . Part of the Works Sectional

FAR GALLERY Rm 1-1 Fine Arts Building, 112 St, 89 Ave (492-2081) . Open: Tue-Fri 10am-5pm, Sat 2-5pm . LETRAS LATINAS (LATIN LETTERS)/2006 BIENNIAL EXHIBITION THE ART OF TYPOGRAPHY: New typographic fonts designed by Latin American professionals, including fonts for text, signs, screen, and experimental typography . Opening reception. Thu. June 29 (7-10pm) . Public locture: Fine Arts Building. Rm 2-20, Type as Sign and as Sound? presented by Jorge Francara, Thu, June 29 (6pm)

FRINGE GALLERY 10516 Whyte Ave (432-0240) . Artworks by

Toud Safronovich . Through time

THE GALLERY ON MAIN-LACOMBE 2nd Level, 4910-50 ---Lacombe (403-782-3402) • Open: Mon-Sat 10am-5.30pm • OUR PASSION: COLOUR AND PAINT Artworks by Evaine Tweedy and Donna Marchystryn Shymko . Until July 8

. . . .

HARCOURT HOUSE 10215-112 St (426-4180) . Open Mon-Fri 10am-5pm; Sat 12-4pm • ART FOR HIRE Annual members' show; until July 22 . REAR VIEW: Education annex: Annual "Naked" show; until July 5 - Part of the Works Festival

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave. (433-5282) • Open: Mon-Thu 9am-4pm • MASTERS OF WATERCOLOUR: Paintings by Joyce Bjere and Roma Newcombe. until June 29 . FABRIC ART FANCY Fibre activorks by Roberta Allen, July 4-27, opening reception. July 6 (6:30-8:30pm)

JOHNSON GALLERY (SOUTH) 7711-85 St (465-6171) . Open Mon-Fri 9am-5pm, Sat 10am-5pm = Artworks by various artists Through June • Artists painting on location

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) . . Open Tue-Fri 9:30 sm-5 30pm; Sat 9:30am-4pm . Artworks by Waltraut Unbekannt-Lafleur, etchings by Thelma Manary, wood carvings by Adi, pottery by Linda Nelson - Through June

LATTTUDE 53 10248-106 St. 2nd Fl (423-5353) . Open Tiré-Fri 10am-5pm, Sat 12-5pm * Main Specie: BLEEDING BOOK: Installation work by David Khang; opening reception. Fri. June. 23 (8pm, performance at 9pm); until July 22 • Projex Room: CONTINGENCIES. Artworks by Tammy Salzi; until July 22

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • LIMIT-LESS POTENTIAL: Paintings by the members of the Canadian Society of Painters in Watercolour celebrating their 80th anniversary . Until Aug. 28 . Opening reception: Thu, June .. 29 (1-3pm) . Part of the Works Festival

MCPAG 5411-51 St, Stony Plain (963-2777) . Open Mon-Sat 10am-4pm; Sun 10am-6 30pm • THE RIGHT PLACE/THE RIGHT TIME: Photographs by Conny Schuster, Until July 17 . Dining Room Gallery: Photographs by Darlene Hildebrandt, until July 13

MILNER GALLERY Stanley Milner Library, Main Fl. Sir Winston Churchill Sq (496-7039) . Open Mon-Fri 9am-9pm, Sat 9am-6pm, Sun 1-5pm • Entrance Foyer: FOUR EYES: Photographs by Kimberly Milter . Edmonton Room; PHO-TOGRAVURES Photo-prints by Steven Dixon, Jon Goodman, Marlene MacCallum, and David Morrish . GRAVER LA LUMIERE, ETCHED BY LIGHT: Historical photographs . Part of the Works Festival

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street (459-1528) : Open: Mon-Sat 10am-5pm, Sun 1-4pm • VOICES OF THE TOWN/VOIX DE VILLE The story of Vaudeville through the lens of Peterbourough's Roy Studia . Until July 23

MILES ZERO DANCE Landing Pad, 201, 10923-101 St . Open 10am-2pm, closed Canada Day . GRAPHEX 2006. Design works by the Society of Graph Designers of Canada . Part of the Works Festival

MINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2 30pm, Tue 6 30-8 30pm, Thu 6-8pm • THAW: Contemporary furniture design exhibition . Part of the Works Festival

PICTURE THIS 959 Ordze Rd, Sherwood Park (467-3038) . Artworks by Brent Heighton, Roger Arndt, Cassandra Christensen Barney, Isabel Levesque, Elsie Baer, Charles H. White, Terry Miller and Gregg Johnson . Until July 22

PRINT STUDY CENTRE 3-78 Fine Arts Building, U of A. 112 St, 89 Ave (492-5834) • Open; Tue-Fri 10am-5pm • GRADE 'A' CERTIFIED FRESH: Prints and paintings, and items from the Mactaggart Art Collection, and unusual treasures from the natural world . Until July 28

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) . Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • WORD: Printworks by Oksana Movchan • July 6-29 Opening reception/art walk: Thu, July 6 (6-9pm) YouthVentures Zine: Drop-in Wed and Thu (3-5pm), meetings on Thu (3pm); Art zine for youth, through the summer

RED STRAP MARKET 10305-97 St . Open: Tue-Sun 11am-5pm • 2006 PRAIRIE DESIGN AWARDS: The Alberta Association of Architects

SPYNOUDS ALBERTA PLUSEUM PLOT VANDE 13 (780-361-1351/1-800-661-4726) . Open: Tue-Sun 10am-5pm . LIFE AND TIMES OF THE MOTORCYCLE. Until Sept. 17, 2006 \$9 (adult)/\$7 (youth)/\$5 (child)/free (child six and under)

ROYAL ALBERTA MUSEUM 12845-102 Ave. www royalalbertamuseum ca . SATISFACTION GUARANTEED How consumer goods were brought to Western Canada from 1880-1960; until Sept. 4 . FROM GEISHA TO DIVE. THE KIMONOS OF ICHIMARU: Kimonos, sashes, wigs, combs, fans, sandals and other belongings of Ichimaru providing insight intowomen's history in Japan, until Sept. 4

ST. ALBERT ART WALK Wares (459-1697), Modern Eyes Gallery (459-9102), Profiles (460-4310), Forever Sisters (419-2055), Art Beat Gallery (459-3679), Gemport (458-7599), Studio Gallery (460-5993), Bookstore on Perron (406-4674), Cargo and James (459-6298), St. Thomas Coffee House Gallery (907-1454), Pygmation School of Fine Art (460-1677) . July 6 (6-9pm)

SCOTT GALLERY 10411-124 St (488-3819) . Open Tue-Sat 10am-5pm . SUMMER BEGINNINGS: Group show featuring Alberta landscapes by Jim Davies, Spanish landscapes by Arlene Wasylynchuk, figurative paintings by Cynthia Gardiner, still lives by Lon Lukasewich, still lives and landscapes by Lynn Matin and bronze and stone works by David Mitchell . Until June 30

SNAP CALLERY 10309-97 St (423-1492) . Open Tue-Sat 12-5pm . INSIDE DUT. Printworks constructed from flat foam by Quebec artist Georgia Volpe . Until July 15 . Reception: June 29 (7-9pm)

SUN AND MOON VISIONARIES ARTISANS GALLERY 12227 108 Ave (433-3097) • sagetawin sacred self

Artisan Society . July 2-Aug 6

TU GALLERY 10718-124 St (452-9664) . FINE LEGS, GREAT CHESTS, HOT SEATS: NAIT's exhibit of bench built furniture designed by students from the Advanced Woodworking and Furniture Design program . REVEALING EXPOSURE Creative colour and black and white photography by NAIT statents from the Photographic Technology program . Until July 22 . In col laboration with the Works festival

UNIVERSITY OF ALBERTA MUSEUMS Print Study Centre 3-78 Fine Arts Building, U of A, 112 St, 89 Ave (492-5834) . Open Tue-fri 10am 5pm = GRADE 'A' CERTIFIED FRESH Rare prints and paintings, and unusual treasures from the natural world = Until July 28

VAAA GALLERY 3rd Fl. Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4cm, Sat 12-4cm • DIVERSITY 2006. Juned show of Albertan aitworks . Until July 22 . Part of the Works Festival . Closed Canaria Bay Weekend

VANDERLEELE GALLERY 10183-112 St (452-0286) . Open : Tue-Sat 10am-5.30pm Thu 10am-8pm • Architectural abstract hons by Jonathan Forrest . Until July 13

WALTERDALE PLAYHOUSE 10322-83 Ave. (439-2845) . Art in the Lobby: ENCHANTED ENCAUSTICS. Whimsical paintings using pigmented beeswax by Lorna Kemp. Held in conjunction. with The Fantasticks . June 28-July 8 (one hour before curtain) .

WEST END GALLERY 12308 Jasper Ave (488-4992) . Open: Tue-Sat 10am-5pm - CANADIAN GARDEN SHOW: Faintings by Holly Carr, Elka Nowicka, Roberts Savignac, Gerald Sevier, and Claude Simard . Until June 30

THE WORKS ART AND DESIGN FESTIVAL DOWNTOWN and Sir Winston Churchill Sq and various venues (426-2122) • Until July 5

DUPRARY

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) . Author Barbara Kingscote reads from her new book Ride the Rising : Wind One Woman's Journey Across Canada, Thu June 23: [7.30pm] . Meet the authors of The Cowboy Trail: A Guide to Alberta's Historic Cowboy Country, Many Foundations: Historic Churches of Alberta, Tea Time in Alberta: 54 Great Tea Houses: from Grande Praine to Waterton Lakes, and Stop the Car Biscovering Central Alberta; Thu, July 6 (7 30pm)

BLUE CHAIR CAFÉ 9624-76 Ave [469-8755] . Story Slam: 3rd Wedlea month, sign-up 7-8pm • \$5 (donation)

NAKED CYBER CAFÉ 10354 Jasper Ave . Music, poetry, and performance art open stage hosted by the Naked Edection Electric Orchestra • Every Thu (8pm)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) Thu 8.30pm, Fri 8:30pm, Sat 8pm and 10:30pm
 Tim Koslo June 29-July 1 . Tom Liske; July 6-8 . Rob Pue; July 13-15

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) . Open hightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10.30pm, Sun 8pm . Scott Henry (Comedy Central) with Adam. Delorey and Kelly Soluduka, June 29-July 2 . Hit or Miss Mondays. Amateurs and professionals, Mon, July 3 . Last comic standing. Alberta Style, Tue, July 4 = Improv in the Evening with the Second City Improv Players with the Fresh Faces of Stand-Up, Wed, July 5 . Jimmy Dore (The Late Late.) Show) with Ears Callieou and Welby Santos, July 6-9

YUK YUKS KOMEDY KABARET Londonderry Mail (48)-9857) . Open: Wed-Fri Born, Sat 8pm and 10 30pm, Sun 8pm • Every Wed: Pro Am Comedy Jam • Pro AM Comedy Jam: Wed, followed by Paul Sveen; \$5 . Sun: Industry Night Dan Quinn, Kevin McGrath, Paul Sveen and Sean Lecomber, June 29-July 2 . The Pro Am with Dan Quinn and Kevin McGrath as M C.; Sun, July 2

THEATRE

CHIMPROY Varscona Theatre, 10329-83 Ave (448-0695) • Comedy improvievery Sat 11pm (except last Saturday of the month)

CITY FARM SEED Living Room Playhouse, 11315-106 Ave . Presented by Surrea/SoReal Theatre . Spune-d, by Ella Simon and Urbantility, by Jon Lachlan Stawart. Both shows combine a circus of original music, dance, poetry, physical theatre, and black comedy . June 29-July 9 (Bpm), no show on July 1 or July 3 * \$10 (adv) at TiX on the Square/\$12 (door)

EBONY Red Strap Market, 10305-97 St (497 2211) . An Edgar Allen Poe adaptation for stage by Pounding Nails Froductions . July 28-Aug. 6 (door 7pm) . Tickets available at the door

EMERGENCY ROOM Jubilations Dinner Theatre, 8882-170 St (484-2424) . The staff of a hospital are putting on a tail ent show but patients, romance, accidents, lust, infatuation fear and love make it difficult. Featuring classic hits from the 170s and 180s . Until Aug. 13

EVELYN STRANGE Varscona Theatre (433-3399, #1, 420-1757) Written and directed by Stewart Lemoine. Presented by Teatro La Quindicina featuring Shannon Blanchet as Evelyn . July 13-29 (Tue-Sat 8pm, Sat 2pm) • \$18 (adulti/\$15) (student/senior/Equity), Pay-What-You-Can Tuesday, Two-For One Fri, July 14 . Tickets available at TIX on the Square

THE FANTASTICKS Walterdale Playhouse, 10322-83 Ave. (439-2845) . Book and Lyrics by Tom Jones, music by Harvey Schmidt, directed by Martin Galba, A poetic musical about young lovers facing life's magical moments and its starker realities . Until July 8 (8pm), July 2 (2pm) . \$12-\$16 at TIX on the Square

IVANIKA CHEWS THE FAT Mayfield Inn, 16615-109 Ave . A hilanous musical revue . July 4-Aug. 27

LET THERE BE HEIBHT 2 (AN AERIAL CABARET) La Cite Francophone, 8627-91 St (242-4104) = Firelly Theatre's performance event features professional and opcoming artists as they hang, drop and balance along with music, food and drinks hosted by Sterling Award winner John Ullyatt and featuring the drumming music of Kito No Taiko . Fri, June 30 (7pm) • \$15 at TIX on the Square

RIAMER COM SHANDESPECIES RESTONAL

Hentage Amphitheatre (420-1757/425-8086) * Free Will Players presents Hamlet on the odd dates, Taming of the Strew on even dates, all matinges are Taming of the Shraw . Until July 23 (Tue-Sun Born) no shows on Mondays, Sat and Sun (2pm); no shows on July 9 • \$26 (Phisses for both plays)/\$17 (adult)/\$13 (student/senior) at TIX on the Square; free (child 12 and under)

THE AMESTRONS IN THE PARTY OF T 3695) . Rapid Fire Theatra weekly insane improvishow every Friday at 11pm • \$10



- 1. AFI-Decemberunderground (interscope)
- 2. Danny Michel-Vahalla (maple)
- 3. Tool-10,000 Days (zomba)
- 4. Mark Knopfler & Emmylou Harris-All the roadrunning (mercury)
- 5. James Hunter-People gonna talk (rounder)
- 6. Regina Spektor-Begin to hope (sire)
- 7. Eagles of Death Metal-Death by sexy (downtown)
- 8. Various-Sorrow Bound: Hank Williams Re-Examined (ruby moon)
- 9. Peeping Tom-Peeping Tom (ipecac)
- 10. Gnarls Barkley-St. Elsewhere (downtown)
- 11. Various-No Depression 2 (dualtone)
- 12. The Raconteurs-Broken boy soldiers (v2)
- 13. Bruce Springsteen-We shall overcome (columbia)
- 14. Sonic Youth-Rather ripped (geffen)
- 15. Kieran Kane, Kevin Welch & Fats Kaplin-Lost John Dean (compass)
- 16. Xavier Rudd-Food in the belly (saltx)
- 17. Alejandro Escovedo The boxing mirror (back porch)
- 18. Roy Forbes-Some tunes for that Mother of mine (aka)
- 19. Neko Case-Fox confessor brings the flood (mint)
- 20. The Co-Dependents-Live at the Meca Cafe Vol.2 (indelible)
- 21. Jolie Holland-Springtime can kill you (anti)
- 22. Various-30 years of Storry Plain (storry plain)
- 23. Neil Young-Living with war (warner)
- 24. Yeah Yeah's-Show me your bones (dress up)
- 25. Red Hot Chili Peppers-Stadium Arcadium (warner)
- 26. Massiv in Mensch-Clubber Lang (stb)
- 27. Matisyahu-Youth (epic)
- 28. Wolfmother-Wolfmother (modular)
- 29. Karla Anderson-The Embassy Sessions (indelible)
- 30. Calexico-Garden ruin (overcoat)

BRAIN HEART GUITAR

I know no one is gonna believe me but on Tuesday the new Dudes album was released. Calgary's finest of rock bands have released Brain Heart Guitar and it's about time cause

I was running out of stuff to listen too.

10355 Whyte Ave. Shop online at megatunes.com 434-6342

JUNE 29 - JULY 5, 2006

All good things must come to an end



This will be my last *Print Culture* column. In the words of Frank McKenna and every other politician in recent memory, "I'm leaving so that I can spend more time with my family." Also I'm beginning to feel like a bit of a fraud writing about Alberta when I've lived in Ottawa for the past three years. Then again, Robert Kroetsch wrote about Alberta while living in Binghamton, NY, and nobody batted an eye.

I remember back in January 2003 when then-Vue editor Paul Matwychuk approached me about writing a books column—I leapt into the fray. Little did I know that just eight months later I would be dragged to the backwoods of eastern Ontario and, like FP Grove, be struggling to reinvent myself. My Print Culture column let me pretend I had never left

Edmonton and gave me the excuse to phone up and interview the local writers I dearly missed. Here, in lieu of an ending, are a few of my parting thoughts.

the Alberta publishing industry back in 2003, but as an article in last week's Edmonton Journal explained, it's a crisis that has continued to build. Thirty publishing houses in Alberta produce 400 new titles each year and generate \$3.8 million in direct tax revenues for the province. Sadly, the industry receives only a scant \$269 000 in provincial support, whereas BC publishers get \$2.7 million.

If nothing is done soon, we'll be staring at a cultural and fiscal disaster like the one that befell the Alberta film industry after the Alberta Motion Picture Development Corporation was closed for shabby ideological reasons in 1996. Websites are sexy and fun for a few minutes, but let's face it, the sustained, contemplative nature of books helps us to understand who we are in profound

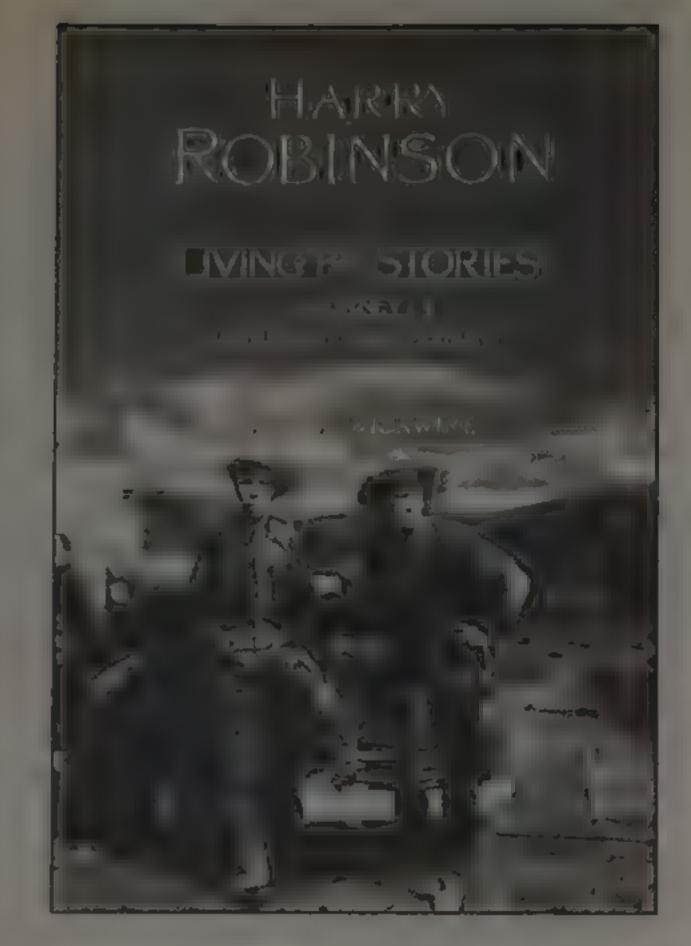
ways and takes our stories beyond our borders, It's impossible for me to imagine Alberta without the foundational work performed by NeWest Press, Frontenac House, University of Alberta Press or The Books Collective.

THOUGH AWARDS GALAS get the press drooling, the real unsung heroes of the literary world are writers organizations. Attending the annual conference of The Writers Union of Canada in Montreal at the end of May, I realized that the average age of those present was 50-something. As the policy debates rippled and flared around me, it struck me that we of the younger generation take for granted the activist, collectivity-oriented achievements of our baby-boomer elders and the arts infrastructure they put in place. Who do you think negotiated things like fair book contracts or lobbied for the Public Lending Right Commission? The Writers Guild of Alberta's mini-crisis last year was precipitated, in part, by the incoming generation's wavering will.

Regrettably, I depart with a few books left eddying in my in-box. One is ED Blodgett's hypnotically beautiful *Practices of Etemity* (Buschek Books), which in 25 short pieces ranging from "Children" to "Snow" explores how "sometimes eternity is touched without one ever knowing how."

Another is Pauline Butling and Susan Rudy's illuminating collection of essays, Writing in Our Time: Canada's Radical Poetries in English (1957-2003) (Wilfred Laurier UP), that explores the poetics of people like Fred Wah and Daphne Marlatt and provides indispensable chronologies of small presses and little magazines.

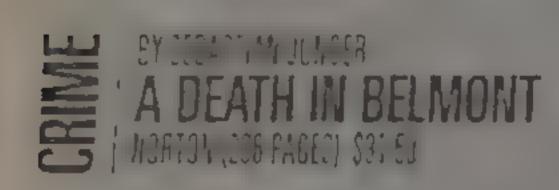
The last is Harry Robinson's third collection of stories, Living By Stories: A Journey of Landscape and Memory (Talon Books) compiled and edited by Wendy Wickwire. One of the last Okanagan storytellers of his Interior Salish people, Robinson's masterful oral style has indelibly shaped the work of writers like Thomas King: "The Indians, they know, just like they do in the Bible says. / They



know the same way almost, / not exactly the same way, but likely."

And Edmonton: get confident, stupid! Your arts scene takes a backseat to no one. A place like Ottawa may have national arts institutions but it doesn't have the depth, soul or sheer vivacity of Edmonton's truly indigenous culture.

Junger: for whom the Belmont murder tolls



JOSEF BRAUN / josef@vueweekly.com

If we can agree that genuine understanding can arise more fruitfully from the careful absorbing of data than from satisfying conclusions or the assurances of "truth." then Sebastian Junger's A Death in Belmont deserves our attention and our respect as a study of the value found in lingering ambiguities

Yet Junger himself is so haunted, so frustrated by the ambiguities he addresses that at times he seems to be hungrily searching for some point to focus on—he seems to want to pull every major event of the 1960s in his investigation and turn it over for fresh

evidence—and the book suffers somewhat from the morass that flows out from a hardworking journalist's unbridled ambition and broken idealism. Not that I ever personally suffered reading A Death in Belmont, however; even at its most loose, the book is too alive with vital questions and dark mysteries to ever get even close to dull

It begins in 1963, in Junger's own family home in Boston's quiet, middle-class suburb of Belmont. While Junger was still an infant, his mother, a painter, had a studio constructed in their backyard. Workmen came and went and soon enough the job was finished and the client satisfied There's nothing remarkable in any of this save that during this period Belmont experienced its first-ever homicide, one that clearly fit the patterns already attributed to the killer-at-large

known as the Boston Strangler. And one of the labourers who worked on the Jungers' studio was a man named Albert DeSalvo.

DESALVO WOULD eventually confess to most of the Strangler killings. Yet he never confessed to the killing, rape and robbery that occurred that day in Belmont—that crime would be attributed to Roy Smith, a black man who worked in the victim's home the very afternoon of her attack.

Many saw him enter and exit the house and Smith never denied his being there. Smith possessed a background of crime and alcoholism, but nothing that pointed to such a brutal, sick and absurdly careless act. There was no hard evidence and Smith always claimed innocence, even when it went against his best inter-

ests. He was convicted, nevertheless, by an all-white, all-male jury, who made their decision while reeling from the shocking news of President Kennedy's assassination.

A Death in Belmont was born of Junger's lifelong assumption that Smith was a victim of racism, a flawed justice system and DeSalvo's perverse capriciousness. But what makes the book complicated and richer is Junger's gradual realization that the facts surrounding the case were never as clear as he imagined. The book chronicles his coming to terms with an ultimately elusive resolution.

The opening chapters made me wish Junger could have squeezed more from his mother's brush—however peripheral it may have been—with DeSalvo. An intimate connection to such a farreaching event can make a book like

this into something truly distinctive and even profound. But, well, that's not how Junger saw things, and perhaps we should presume he knew when such a pursuit would lead nowhere.

Instead Junger darts between tracking the biographies of DeSalvo and Smith, explaining the mechanics of homicide investigations and insanity pleas, noting contemporaneous events in the Civil Rights movement and Vietnam, and describing the shameful conditions of certain prisons or the inhumane practice of sharecropping.

A Death in Belmont careens through more decades of social unrest in hopes of shedding light on the cruel fortunes of one man. It's a journey difficult to manage, but one always infused with passion and solid reportage. And one well worth the taking. V





INE DEVIL VVEAH

Doc a picture-perfect portrait of a photographer

WILLIAM EGGLESTON FORCES ANOTHER PONDERING GAZE AT THE ORDINARY

BRIAN GIBSON / brian@vueweekly.com

film about photography has

about as exciting an echo to it as a novel about a poet—it's the sort of artsy tour of a hall of mirrors that can turn

of mirrors that can turn THIS ROCKS into an endless series of self-absorbed, pretentious reflections.

Michael Almereyda (Hamlet) knows this, however, setting off on a casual narrative as the camera follows an aged man, teetering on the edge of frailty, who peers around on a sidewalk in a small Kentucky town as he holds a camera. Almereyda wonders, "Why not be silent, patient and watchful, like a photographer?" Then he is.

Usually, Almereyda lets his documentary and its subject's photographs speak for themselves. Simply by trailing the artist at work and flashing his images at us, William Eggleston in the Real World bathes the viewer in a slightly off-kilter, more profound way of looking around us.

as part of The Works Art and Design Festival) offers a little background, explaining Eggleston's rise with his Museum of Modern Art exhibit in 1976, a showing that was scorned by critics and even Ansel Adams. But if a clear picture of the man never really emerges—he seems to be a hard-drinking, hard-smoking bohemian with a wife of 40 years but also a number of female friends—Eggleston

SUBJUL 2 (9 PM), MON, JUL 3 (7 PM)
WILLIAM EGGLESTON
IN THE REAL WORLD
DIRECTED BY MICHAEL ALMEREYDA
STARRING THE PHOTOGRAPHS OF WILLIA
EGGLESTON

is composed by his art.

THE PHOTOS ARE remarkable flashes of mundanity caught off-kilter by an instinctive eye. They are of objects, spaces in decay or people unguarded. Most are taken in Mississippi or Memphis or other parts of the heartland that America seems to skirt around.

There is a sense of impromptu genius, of exactitude colliding with suddenness as the seemingly banal is rendered, for a moment, vividly permanent. Eggleston's photos force the viewer to behold the beauty of the commonplace. Even his coloured-pencil sketches, with their bright clots and swirls, and his 1970s dabbling in raw, close-up documentary filming, have a striking immediacy.

Almereyda films Eggleston, youngest son Winston by his side, as they stop by the side of a highway and the photographer walks around a shack, pausing only to snap an instant. One of the pictures is a startling frame of the sun's rays slicing through the window and along the wooden floor. Almereyda then shows



the rays being blotted out, for an instant, as Eggleston walks through the beams, moving on. In this way, Eggleston's photographic vision inspires Almereyda's own firming, with its angled shots, his lingering on street signs and even the banal yet

luminous look of digital video.

The director puts his own, usually profound, spin on the man, though he sometimes slips into gallery-speak. When he tries to muse about photography with Eggleston, it's clear that the laconic fellow is simply doing

what he enjoys and feels that photography has nothing to do with words

He's right—his photos have a language and power all their own, and they fill you with a sense of seeing your own corners of the world just a little bit differently. •

Blatty's in the belfry with asylum thriller Ninth Configuration

THE MOVIEGOER
PAUL MATWYCHUK
moviegoer@vueweekiy.com

Here's a trivia question for you what movie beat out Ordinary People, The Elethant Man and Raging Bull to win the award for Best Screenplay at the 1981 Golden Globes? You'll never guess the answer it was The Ninth Configuration, the directorial debut of William Peter Blatty, the former comedy writer who reinvented himself as the master of "theological horror" with the publication of his 1971 novel The Exorcist

DVD a couple of months ago at the Wee Book Inn. It was an impulse buy—I had a dim memory of sci-fi curmudgeon Harlan Ellison having given it a favourable review, and the tantalizing, inexplicable

on the moon looking up at Christ on the cross closed the deal.

But I didn't get around to watching it until last week, having gotten sidetracked by a bunch of much more ordinary movies and TV shows. I'm glad things worked out that way, though. By the time the haunting opening images of *The Ninth Configuration* started flickering across my TV screen—a lonely man sitting in the turret of a fog-enshrouded castle, listening to a cassette recording of a country song called "San Antone"—my brain had been sufficiently softened up for the film's bizarre twists and turns to have maximum impact upon me.

The Ninth Configuration is one of the damnedest movies I've ever seen. I can't believe anybody gave Blatty the money to make it—on his DVD commentary. Blatty implies the film was some kind of complicated tax dodge the Pepsi-Cola

company had worked out with the Czechoslovakian government.

into an ultra-experimental psychiatric facility for Vietnam veterans, all of whom seem to have wandered straight into this movie from Samuel Fuller's Shock Corridor. One inmate walks around in a homemade Superman costume, another dresses up like Leonardo da Vinci, another tries to stage all-dog versions of Shakespeare's greatest plays. Doctors pose as patients, patients pose as doctors. A patient played by Robert Loggia dons blackface and sings along to an Al Jolson record.

Most of the film plays like Helizapoppin'set in a mental asylum ... except, that is, for the scenes between volatile former astronaut Scott Wilson (a last-minute replacement for real-life crazy person Michael Moriarty) and newly installed head psychiatrist Stacy Keach. Most of these scenes involve Keach and Wilson arguing about the existence of God: Keach says mankind's ability to rise above his animal nature and perform purely altruistic acts of self-sacrifice is evidence of the divine; Wilson remains unconvinced

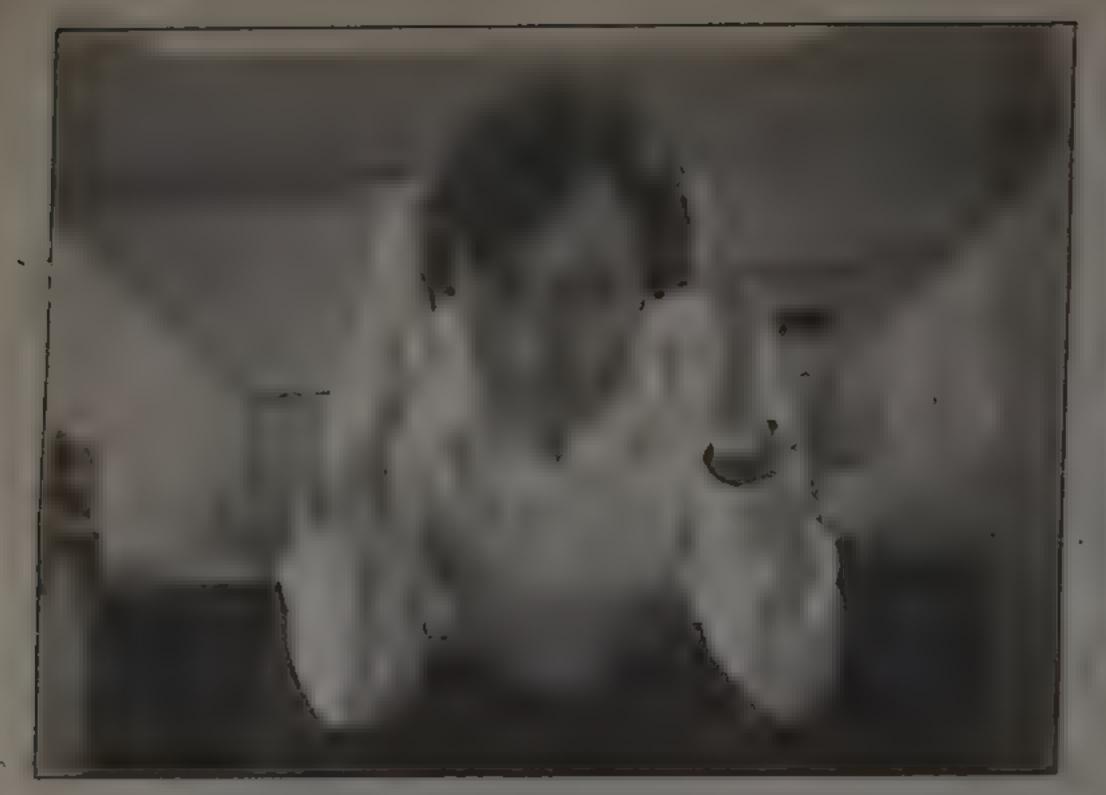
Blatty's script is unbearably pretentious, and yet it's also consistently hilarious. The performances are hammy and yet completely mesmerizing—the volcanic rage that Stacy Keach uncorks in a couple of scenes is genuinely terrifying. There doesn't seein any way this mixture of dorm-room philosophizing and non-sequitur slapstick could possibly combine into a coherent movie, and yet, especially once you discover the Keach's big secret, this schizophrenic tone seems like exactly the right choice.

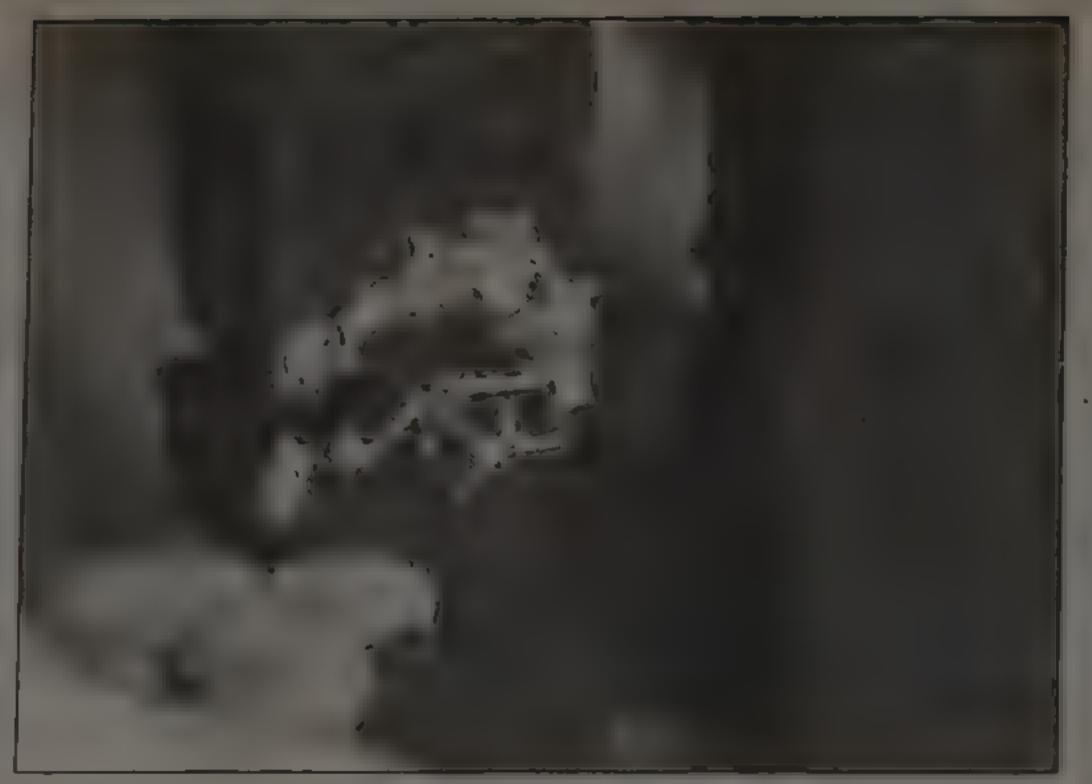
Critics have never given Blatty much credit as a director, but I can't figure out why. Maybe the skimpiness of his filmog-

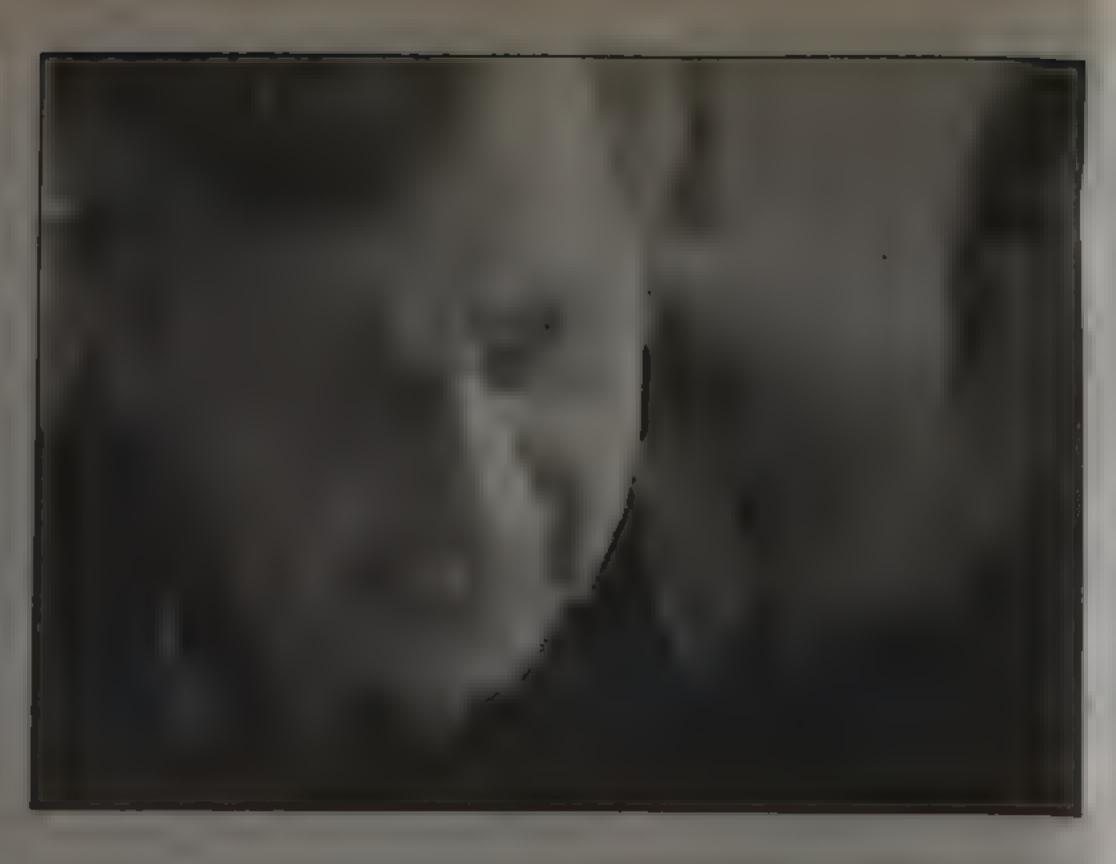
raphy is the problem: after all, he's only ever directed two movies. The Ninth Configuration and Exorcist III. But even if you don't think the films completely hold together, Exorcist III still contains one of the greatest heart-in-your-mouth shocks of any horror flick of the last 25 years while Ninth climaxes with an amazing, surreal, tense barroom standoff that David Lynch himself would have been proud to have filmed

I'd love to see Blatty make another film but he may simply be too busy re-editing The Ninth Configuration to even start. There are at least five "official" cuts of the film already out there, and Blatty says he's assembled perhaps 30 more ... and counting. Which suggests to me that he's gone a little bit insane. Maybe what he needs is a room in a quiet castle in the forest somewhere where he can set up his moviola, play "San Antone" a few times and work through his madness in peace.

JUNE 29 - JULY 5, 2006





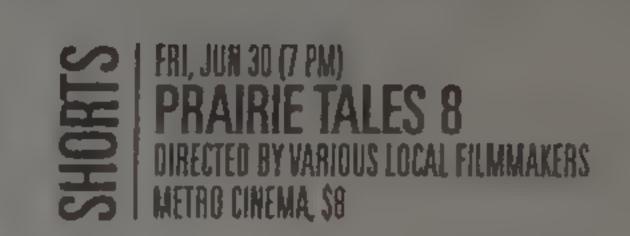


You may not be able to Eat This! collection of shorts, but you can enjoyably consume them

STEVE LILLEBUEN / steve@vueweekly.com

Tow in its eighth year of touring the province, Prairie Tales is an impressive compilation of short films made over the past 18 months by Alberta's best film and video artists.

What makes the pieces so interesting—despite their varied content
ranging from experimental, romantic
comedy or documentary—is that they
use their limitations with low budgets
and shortened length as one of their
greatest strengths. There are several
films here that don't leave the constraints of a one-set design, but
choose to dive into character develop-



ment or an imaginative theme.

The collection begins with Cost of Living by Jonathan Josse. Set in a despotic future, an elderly cancer-ridden man is faced with his own mortality when he tries to convince a salesman to sell him a new body that he can't possibly afford. Like most screenplays that deal with the future, this piece tends to say a lot about the culture that created it rather than some kind of futuristic predicting.

Never leaving the conventions of two men sitting at a table, the film finds a way to address our culture's fear of death and has a depth about it that makes this film quite remarkable.

In Eat This!, several Edmonton university students take on their professor's challenge to create sociology as art for their final class project. They invite him over for dinner to sample their food as art, an examination of pleasure through consumption. The film is quite touching in how the classmates come together to create the project and the reasons behind them choosing such interesting menu options like the Twin Towers Chocolate Cake and an HIV cocktail.

Trevor Anderson's first short film Rug-burn. A young painter, played by Andrew Bursey, finally calls the collection agency that has been hounding him for months. The call centre agent turns out to be his former livelin lover. Their conversation therefore quickly deviates from his credit problems to details of their past relationship together.

Quite often, these call centre agents aren't even seen as people, but that they exist in some kind of void in a random building in another city. Here, we see how that public intimacy the industry tries to create between customer and agent over the phone is

taken one step further: they know the most intimate details of your personal life in addition to your financial history. Anderson's film has an acerbic wit about it, creating a depth well beyond the plot of two jaded ex-lovers forced to speak to each other once again.

The rest of the films—ranging from a Twin Fangs music video to several experimental shorts—plays out between these larger pieces, adding to the strong mix of themes found within this collection. Prairie Tales is a refreshing look at the diverse film and video talent living in this province, a diversity that has often been ignored in a province that has stereotyped as anything but creative or artistic.

Directionless Lost City mired by false nostalgia

BRIAN GIBSON / brian@vueweekly.com

ndy Garcia's The Lost City is a lost opportunity—with its inhabitants roaming through dead-end scenes, searching for shelter under some flimsy dialogue—as Garcia and screenwriter G Cabrera Infante launch a parade of shapeless stories that drift away from the revolution, puffing up their biased take on 1959 Cuba with the hot air of romance

The film opens in Fico (Garcia)
Fellove's nightclub, El Tropico, where
we meet parents Federico (Tomas Miliar.) and Mercedes (Dominik GarcíaLondo, and brothers Ricardo (Enrique
Murciano) and Luis (Nestor Carbonell)

The house band, however, is soon drowned out by Fico's drumbeat to the theme of "blood is thicker than politics," and the coming storm is uproduce, "and the turnly tree: naive produce or Federico believes in democratic change, fiery Ricardo wants to fan the Parries of revolution, tacitum Luis is leading his own opposition and fich well he may to want business as usual

- - '.r ce Garcia himself plays the cabaret



owner as a man whose routine is brooding, smoking, drinking and dolefully trying to help friends and family—a banal Bugsy of the Caribbean. When he falls in love with the widowed Aurora—as acted by lnes Sastre, her last name should be Boreallofus—the movie tips its hand. It is clear, from the chirpy sequences in El Tropico and Fico's and Aurora's clichéd courtship, that Garcia wants the gauzy, golden emptiness of the film's romance to eclipse the blot of politics

ONLY WHEN a smirking Che and shadowy Fidel enter stage left is there suddenly a system of bloody oppression, truly savage behaviour and blatant hypocrisy (and it's strange how there's no mention of American imperialism in pre-Castro Cuba). This new iron fist only seems to use the white elite, like Fico and his parents, as its punching bag; the film itself leaves darker-



skinned and non-wealthy Cubans for background.

In its over-exposure of the revolutionaries as foolish murderers, The Lost City yearns for a return to a populist, carefree, hot-spot Havana—but 1950s Cuba was built on the backs of sweating, struggling musicians and plantation workers while those like Fico and his uncle sat in their plush backrooms and country estates.

The film's closing poem ("With the poor of the world / I want to cast my fate") pales beside Fico's insistent, shallow song-and-dance nostalgia for a Cuba that revolves around his privileged world: "Nothing is bigger than us," he tells Aurora.

The cast can't flesh out the characters or give their patter any snap—most lines seem flip or lame: "I have no money, but I feel as though I'm

worth more than I ever was"; "in the sea, even a shark can drown."

A dreamy happy ending, the final sputter of the sparkless romance with Aurora and a nattering comic-chorus figure (Bill Murray) are the last straws in Garcia's ramshackle film, which even one light breeze of truth, stirred up by any honest and nuanced look at modern-day Cuba, could knock down.

Pop art goes the easel

CAROLYN NIKODYM / carolyn@vueweakly.com

Art? starts off a little frantically with quick edits and quicker credits, it doesn't take long before its audience is

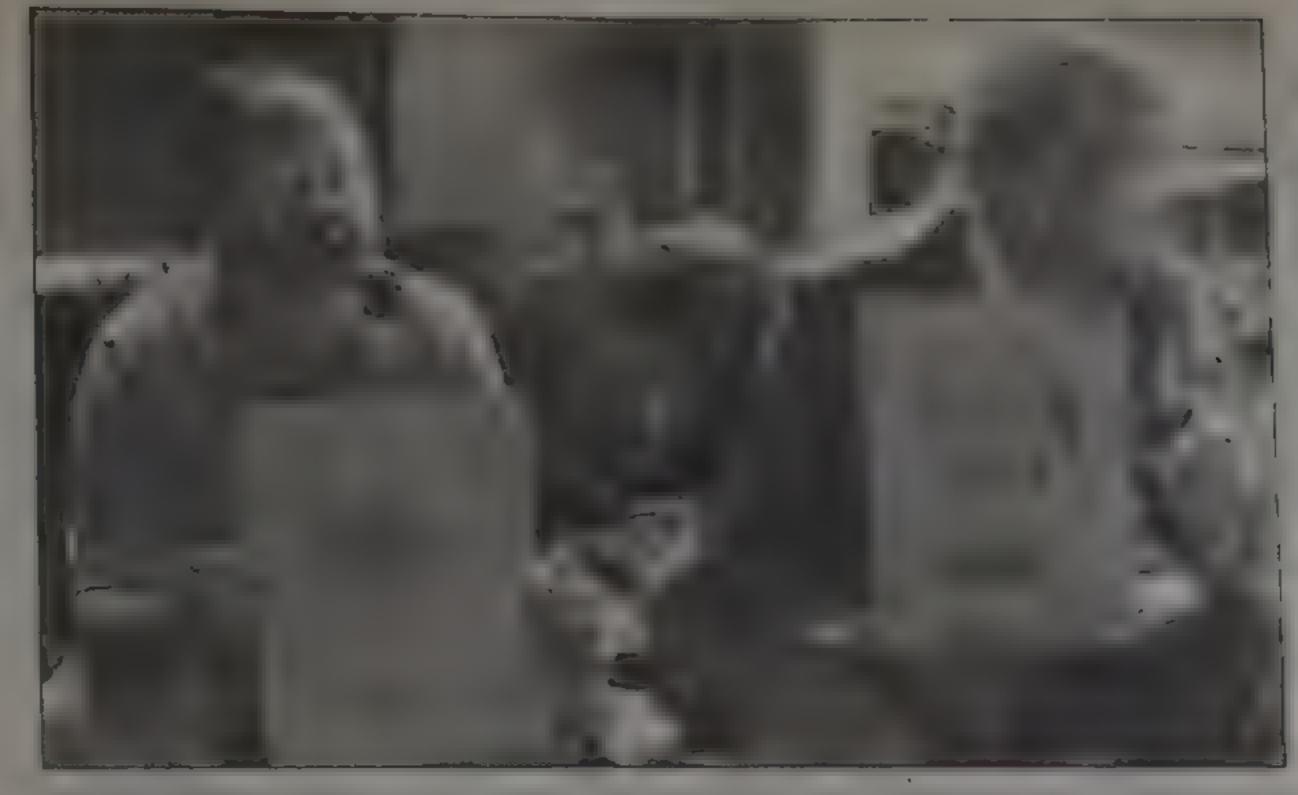
before its audience is brought up to speed, bopping along to its late '50s jazz like a hipster in a black turtleneck.

With a keen sense of humour, director Peter Rosen gives us an art history lesson, splicing interviews—both past and present—with some of the key players of abstract expressionism into quick takes of their work. John Chamberlain considers why artists are never on talk shows, for instance, while the film proudly displays another artist only "er-ing" and "uh-ing" before finally submitting that being an artist means he uses a brush.

as part of The Works Art and Design Festival, only conjures up the Beat era briefly, however, before giving way to NY's pop art scene of the '60s and one of its key players Henry Geldzahler.

A flamboyant curator of the Metropolitan Museum, already a fixture on
the scene before Warhol's famous
Tomato Soup painting entered the
mainstream consciousness, Geldzahler
was a man with vision and a man who
always seemed to find himself in the
thick of it—often becoming the subject
of some of the art he helped nurture.

He was, in fact, the first to really



FRI, JUN 30 & MON, JUL 3 (9 PM);
SUN, JUL 2 (7 PM)
WHO GETS TO
CALL IT ART?
DIRECTED BY PETER ROSEN
STARRING FRANK STELLA, JOHN CHAMBERLAIN,
ROBERT RAUSCHENBERG
METRO CINEMA, \$8

realize why Warhol's work was important, and many of the pop artists of the time can credit Geldzahler for being instrumental in making that artistic movement as important as it was.

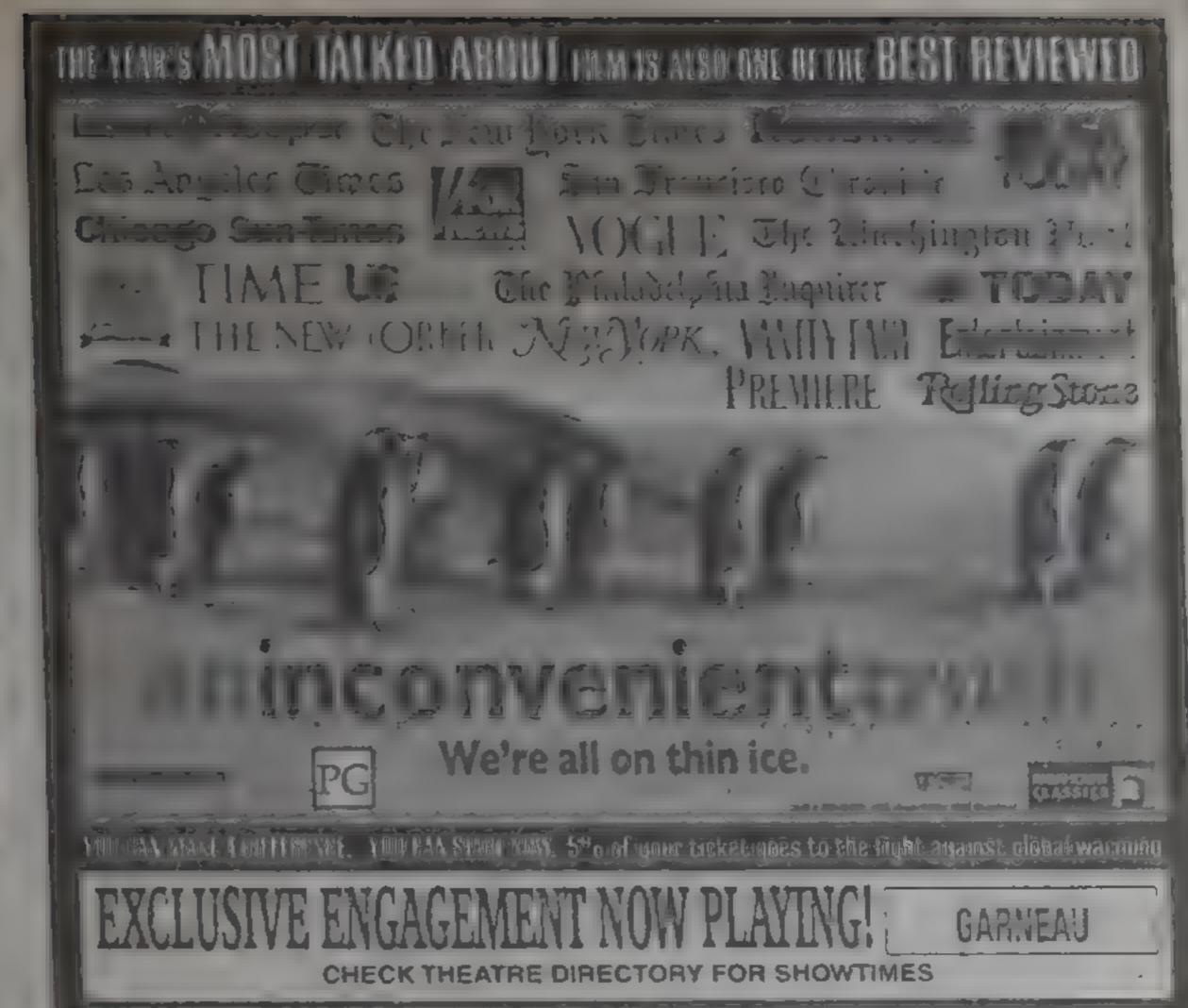
THE FILM, however, is not all show and tell. We hear from the man himself through archived footage (he died in 1994) and voiceovers, and we get

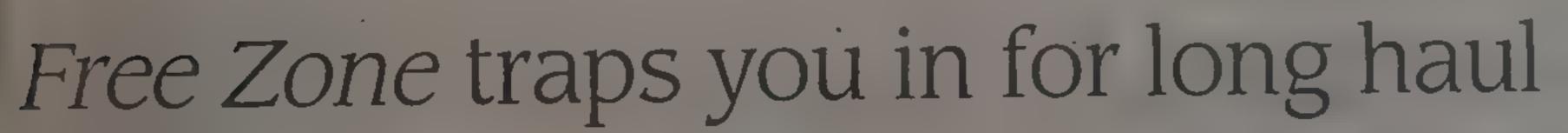
to see him in his element, surrounded by the artists he loved to be around.

His crowning achievement was putting together the MET's landmark show, NY Painting and Sculpture 1940 - 1970. It was a show that saw some of the best work by Pollock, Warhol, Lichenstein, Stella and Koonig all under the same roof.

It was also a show that received a lot of furor from critics for its audacity; although pop art was immensely popular, there were some who wouldn't (and still don't) even consider it art.

The important artists who'd been left out also found room to criticize. After all, they already knew that if there was one man who gets to call it art, it was Henry, just Henry.





CAROLYN NIKODYM / carolyn@vueweekly.com

Gitai has always had a reputation for making bold political films without worrying too much about how they come across stylistically on

how they come across stylistically on screen. His latest, Free Zone, is no different.

The film begins with a long, long, long, long, closeup of Rebecca (Natalie Portman) weeping, tears and makeup sliding down her face while a Passover song about the weak being swallowed up by the strong—who are in turn swallowed up by the stronger—plays out in its entirety. It's a bold choice—there are several in the film—and while it all sounds well and good in theory, because the film never fulfils the emotional promise of this first frame, it doesn't come off quite so neatly.

allegory through the story of three strong women—one American, one Jewish and one Palestinian—who, after enduring their separate hard-ships, manage to work out a possible peace—I think. It's kind of vague, but not in the sense that you don't know what Gitai is trying to say. However, his idea only lives on the surface.

While Gitai manages to elicit compelling performances from all three women, there is no believable journey arc for any of them. Instead, we get FREE ZONE

DIRECTED BY AMOS GITAL

WRITTEN BY GITAL MARIE-JOSE SANSELME

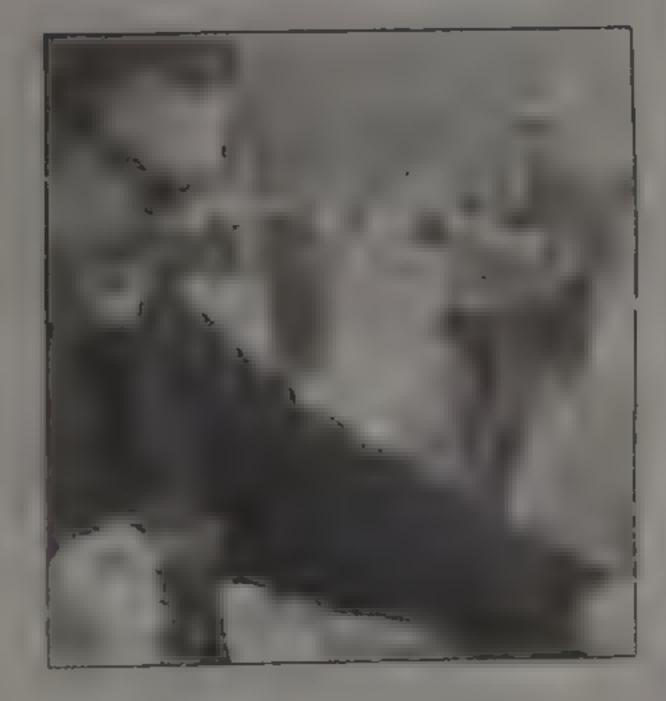
STARBING NATALIE PORTMAN, HANNA LASLO,

HIAM ARMASS

clichéd sentiments (paraphrase: I know you're Israeli and I'm Palestinian, but you're a mother, like me; please help me find my son), and over-used double and triple exposures, each one competing for your attention.

AFTER UNCOMFORTABLY watching Rebecca weep for 10 minutes in the back seat of a car in Israel, the film lurches forward as she urges the driver Hanna (Hanna Laslo) to drive her away, anywhere, so long as she doesn't have to stay in Israel. Hanna needs to go to Jordan to collect on a debt for her husband, while Rebecca has just broken off with her fiancé Julio (Aki Avni) and needs to create some distance. We don't discover this, however, until Gitai uses those multiple exposures—in the place of flashbacks—to show the ill-fated couple reaching an impasse.

It's quite an interesting tool, and one that seems perfect to portray the heartbroken Rebecca, who is both in this vehicle listening to Hanna as they drive to Jordan and in the past replaying the precipitous events of her



break up

Unfortunately, Gitai relies on them for the first half of the film, leaving the whole setup muddled with multiple stories, while we are told (not really shown) the backstory. To top it off, they truly interfere with any stunning visuals we've come to expect from any road movie; when we aren't watching two, three stories being told at the same time, we are left with overexposed frames of the dusty landscape.

seem to matter. Locked in this car with these women is telling us a cliched tale: the one that says if women ruled the world, there would be no war.

Anytime you create an "us and them," however, discord is inherent to the equation.



Cary finds Grace in Hitchcock's To Catch a Thief

EDMONTON FILM SOCIETY'S SUMMER PROGRAM FULL OF BEST-LOVED CLASSICS

CAROLYN NIKOBYM / carefyn@vasweekly.com

Thief (1955), zoom along a curvy Riveria highway with a white-knuckling Cary Grant at her side is truly an unnerving experience.

You simply can't help but think about how the scene eerly foreshadows the 1982 car crash that ended her life at the age of 52.

(Rumours abounded, at the time, that she was on the same stretch of road as in the film, but her son maintains that to be untrue.)

That said, however, this comictiviller that opens the Edmonton Film Society's Favourite Films Forever program is probably one of Hitchcock's lightest and least suspenseful films. Instead of playing on our fears, the director tickles our love of the charismatic "bad boy," using the palpable chemistry between Kelly and Grant to weave a wonderful tale of mistaken identities and intrigue.

The film opens with a string of jewelry thefts—Hitchcock's camera cutting between a black cat pattering across rooftops and a gloved hand reaching into drawers and under pillows to grab the gems—before introFAVOURITE FILINS
FOREVER
VARIOUS DIRECTORS AND ACTORS
ROYAL ALBERTA MUSEUM. \$5

ducing us to John Robie (Grant), a retired jewel thief called "The Cat."

When Robie is accused of these new thefts, he maintains his innocence and concocts an elaborate plan to catch the person who has mirrored his MO.

Grant is completely in his element, playing a loveable rogue who retired in the French Riveria, while Kelly harnesses her head-strong character with such aplomb that you hopelessly wonder why-oh-why she gave up the big screen (to marry a prince—pshaw!).

To Catch a Thief is really Hitch-cock—a director who lovingly had a habit of giving himself cameos—at his best. While you can never really go wrong with one of his films, he delivers a perfect blend of intrigue, romance and humour here, complete with stunning chase scenes, combustible chemistry and tongue-incheek double entendres

YOU CAN TAKE to some more Hitchcock-spotting and take in two other



films from the man's considerable oeuvre further into this summer's program. North by Northwest (Aug 7), starring Grant again and Eva Marie Saint, was written by Ernest Lehman (The Sound of Music), who wrote it to be the "Hitchcock film to end all Hitchcock films." Thankfully, that never came to pass; however, it is considered to be one of Hitchcock's best films.

Grant plays Roger Thornhill, a character who, once again, suffers from mistaken identity and who must find the person his enemies think he is to redeem his reputation. The film is replete with tension, as Thornhill zigzags across the country, trying to elude being captured and framed.

Another Hitchcock classic ends the program on Sep 4: Rear Window stars Jimmy Stewart as LB Jeffries, a

photographer who is confined to his apartment after he breaks his leg When he begins spying on his neighbours, he suspects that one of them may have murdered his wife.

This film is a thriller to its core, with much of the film taking place inside Jeffries's apartment and Hitch-cock using his protagonist's pov to frame what the audience sees and hears

One cannot live by Hitchcock alone, however. On Jul 10, classic-movie lovers can take in *The Magnificent Seven*, John Sturges's 1960 Western starring Steve McQueen and Yul Brynner. Based on the Japanese classic *Seven Samurai*, this is a film about gunslingers who are hired to protect a village from bandits.

Turf wars continue with the penultimate Western Shane (Aug 21). Starring Alan Ladd and Jack Palance, this was the first big-screen colour Western ever produced, and with Wyoming's Grand Teton massif always looming in the distance, it is quite spectacular.

And that is the perfect adjective for the entire program. It's one, it must be said, that leaves little excuse to not go out and enjoy all of those old films that you've always thought you should see. •



The Devil Wears Prada enjoys a comedy Streep

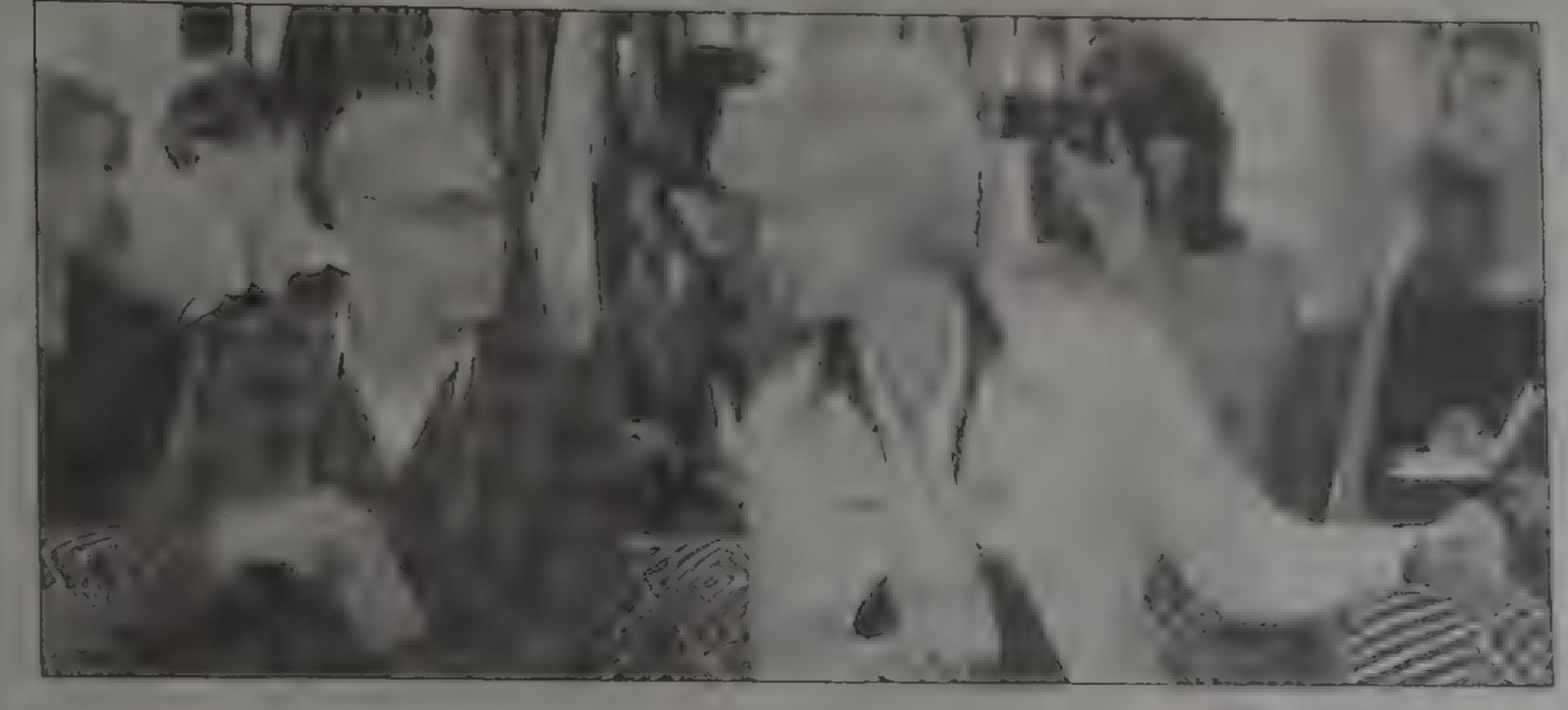
JOSEF BRAUN / josel@vueweekly.com

Based on Lauren Weisberger's novel, The Devil Wears Prada tosses an ambitious but strictly Gap bargain bin aspiring journalist into the snake pit of proudly pretentious fashion magazine executives.

Andy Sachs (Anne Hathaway) moved to New York to write serious pieces on toxic waste and labour unions but, after assessing the competition in her desired field, decides instead to accept an unexpected job offer of personal assistant to Runway editor Miranda Priestly (Meryl Streep, in a role based on Vogue's Anna Wintour), a Goddess in her domain who rather than suffer fools gladly eats them for lunch with finely chopped organic parsiey and a little San Pellegrino.

Frankel, The Devil Wears Prada is a little too blitzed with fussy montages and perky pop songs, but the film manages to coast entertainingly on some of the funniest sequences in a mainstream comedy this year.

clef, but my impression is that it's rather phony in its portrayal of Andy as an innocent who doesn't really care much about the trips to Paris or



OPENS FRI, JUN 30

THE DEVIL WEARS PRADA

OTHER DEVIL WEARS

OTHER DE

the \$4 000 outfits she snatches from work. In bringing Weisberger's words to the screen, however (the adaptation is by Aline Brosh McKenna), scenes come vibrantly to life in a way that's too fun to revel in sourness or self-righteousness.

WHAT MAKES The Devil Wears Prada fun comes down mainly to performances. Streep in particular reminds us of her talent for comedy by underplaying Miranda's menace so cuttingly Wearing a vaguely Warhol-esque silver bob and speaking in the hushed tones of a dazed migraine sufferer, Streep uses her eyes and hard little mouth to size up others with devastating brutality—and the thing is, she makes you believe that, in her own tyrannical way, Miranda knows what she's talking about. Of course, she's

also funny when she's simply outrageously evil, particularly when she

refers to Andy as "the smart, fat girl."
This is Anne Hathaway we're talking about. They're called breasts

Streep is matched wonderfully by Stanley Tucci, given terrific and gue as Miranda's surprisingly uncluded right-hand princess, and Hathaway herself, fresh-faced and easily awed feels right and connects the data and her character arc

Alas, if only her arc wall the services heights of satirical excellence out disappoints in equal these are then we're reminded that this about the fitte importance of being the flappreciate the fact that Frankel McKenna and especially Street made Miranda believably human out it half puried too far when ever one walks chart unscathed in the endand less capply ever after.

Click-ity Click, lame-assed flick

JOSEF BRAUN / josef@vueweekly.com

(Adam Sandler) is in a bind. His slimy boss (David Hasselhoff) exploits Michael's salivating ambitions for partnership in the firm by forcing impossible workloads upon him, yet at the same time Michael's neglected family complains he's too devoted to work.

rchitect Michael Newman

Fortunately, down a dark hallway in the back of a bedding shop, a wacky scientist named Morty (Christopher Walken) introduces Michael to his miracle solution: a universal remote control that will allow him to control his universe, or at least mute his nagging wife (Kate Beckinsale) and fast-forward through his more wearying activities, like work, traffic jams, family dinners and foreplay.

Michael's new problem is that he winds up fast-forwarding through most of his life. But by the same token, if we were able to fast-forward through all the wearying parts of Click, I don't think we'd be left with a whole lot of movie.

IT'S DIFFICULT TO imagine a lamer premise than Click's, and the way its materialism vs family, stop-and-smell-the-flowers lesson strains to emulate Dickens and Capra (with no greater success than Sandler's remake of Capra's Mr Deeds) only



CLICK

DIRECTED BY FRANK CORACI
WRITTEN BY STEVE KOREN, MARK O'KEEFE
STARRING ADAM SANDLER, KATE BECKINSALE
CHRISTOPHER WALKEN

emphasizes its dreary shortcomings

Scripters Steve Koren and Mark
O'Keefe don't seem to want to bother
even trying to make something of the
idea, which reads as pathetic wishfulfilment for patriarchs who like to
hog the TV. Their notions of comic
invention never transcends having
Michael squeeze farts in someone's
catatonic face, delivering the same
dog humping gag about 47 times or

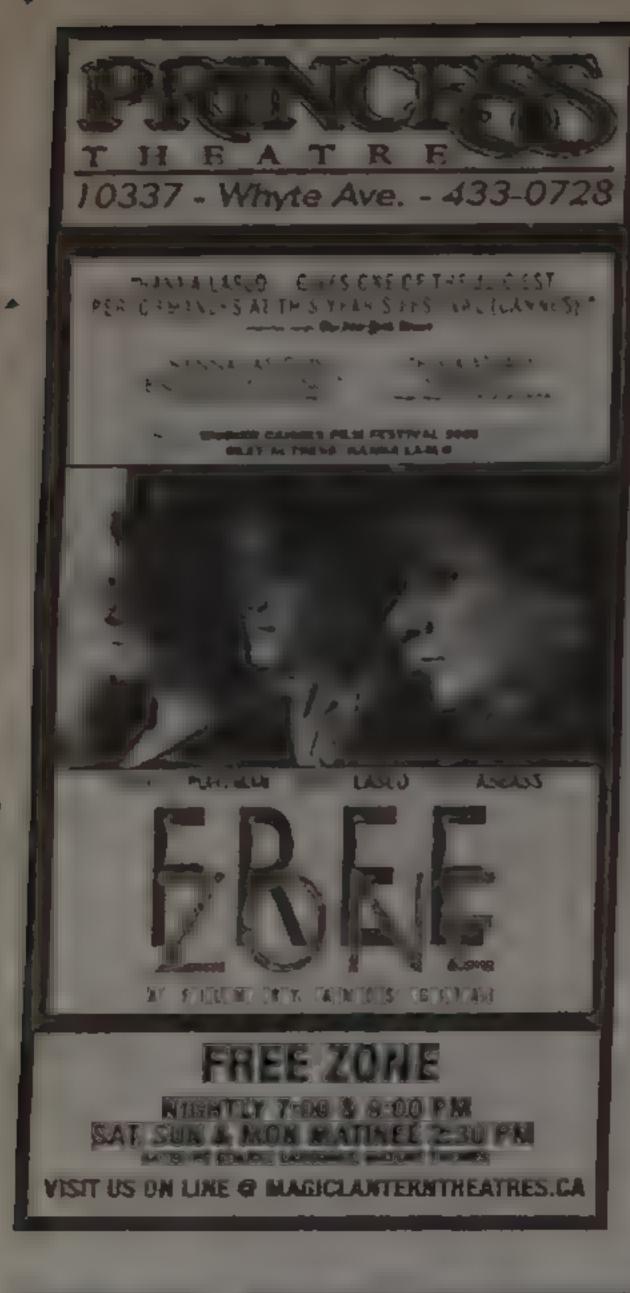
repeatedly resorting to crude racial stereotypes and locker room homophobia.

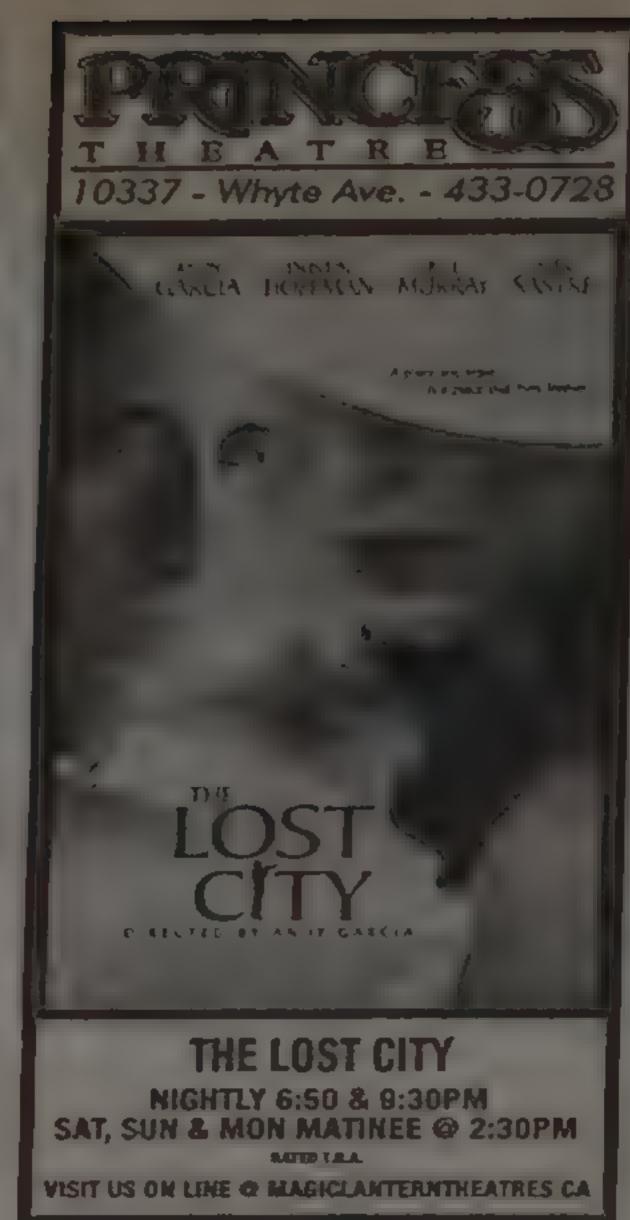
Unsurprisingly, no one involved seems capable of mustering up any inspiration for this crap. The rhythm is stilted and the visuals look abom-

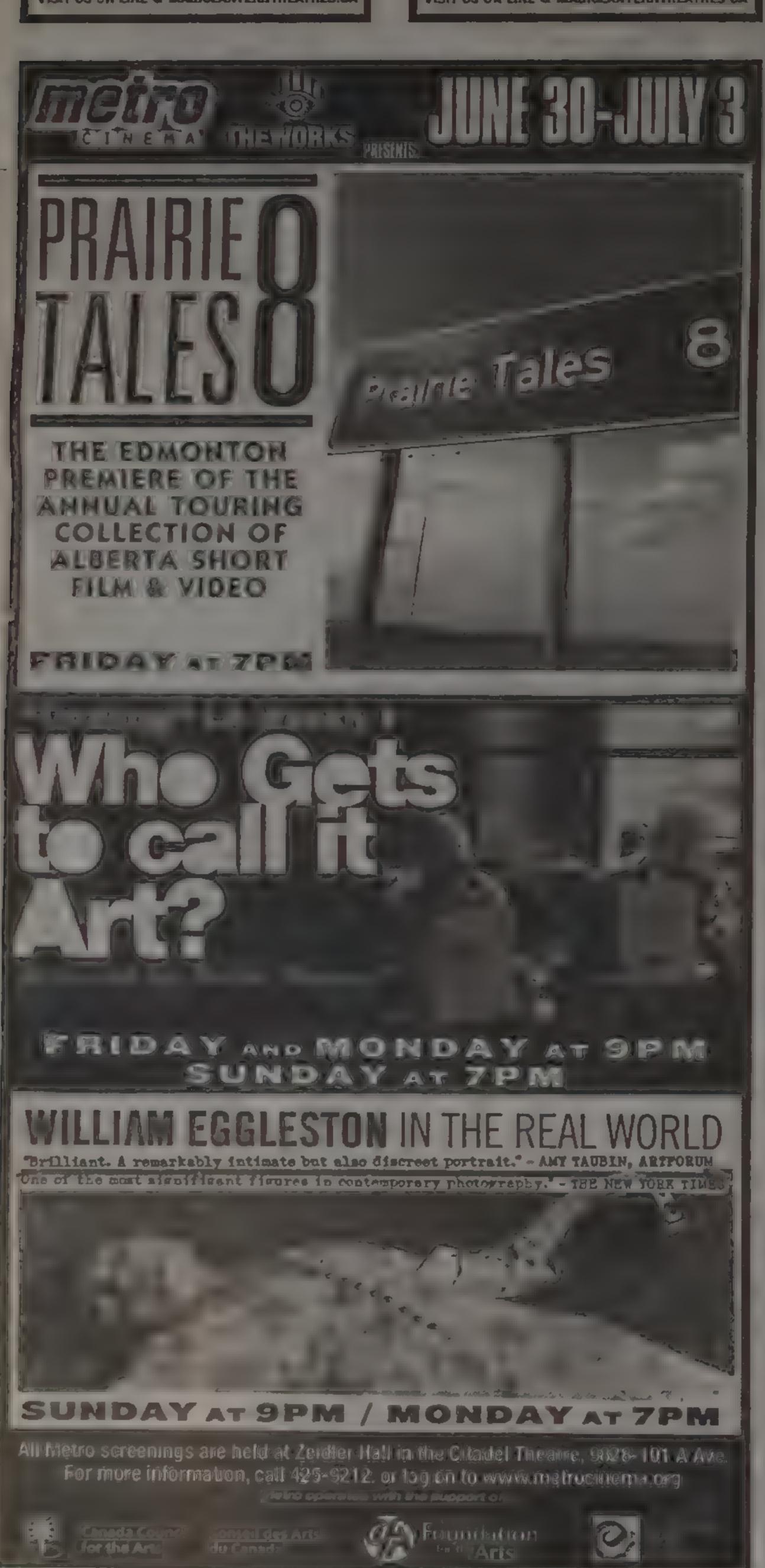
terical, Walken just seems at a loss, Hasselhoff is a monstrous robot and Beckinsale adds one more utterly forgettable humanize-the-male-protagonist performance to her resume.

In the end, about the only amusing observation Click comes up with is the realization that in about 20 years Beckinsale's going to look like Diane Keaton.











Steins keep up with sitcom formula

TYSON KABAN / tyson@vueweekly.com

a PG-rated bar mitzvah comedy, has all of the makings of a generic television sitcom

The premise is zany (those rich Hol-

8712 - 109 Strest - 433-0728

THE PERSON

AN INCONVENIENT TRUTH

lywood Jews and their showy, excessive religious practices!), the conflicts are heartwarming when ultimately resolved, and the comedy is light and inoffensive. In

other words, it would make a perfect half-hour show for a family-oriented network like ABC to bring in midseason as a lead-in to *The George Lopez Show* until they could come up with a something better to replace it with on their next fall schedule. Not good.

Half of its stars have built their careers on sitcoms (Jeremy Piven, Jami Gertz, and does anyone understand the appeal of Doris Roberts?), and king of TV guest-stars, Larry Miller, makes a cameo (check out his picture on IMDB and you'll know who I'm talking about. He's everywhere). The film even has its own "special musical guest." Who eise but Neil Diamond could rock "Hava Nagilah"?

THERE ARE ENOUGH themes running through the film to fill a good two seasons worth of prime-time—what it means to be a man, families aren't perfect, sometimes it's not easy being a kid. But Mark Zakarin's rather benign script never effectively fleshes them out, and is largely dependent on voice-overs—another well-worn sitcom device—from the flick's 13-year-

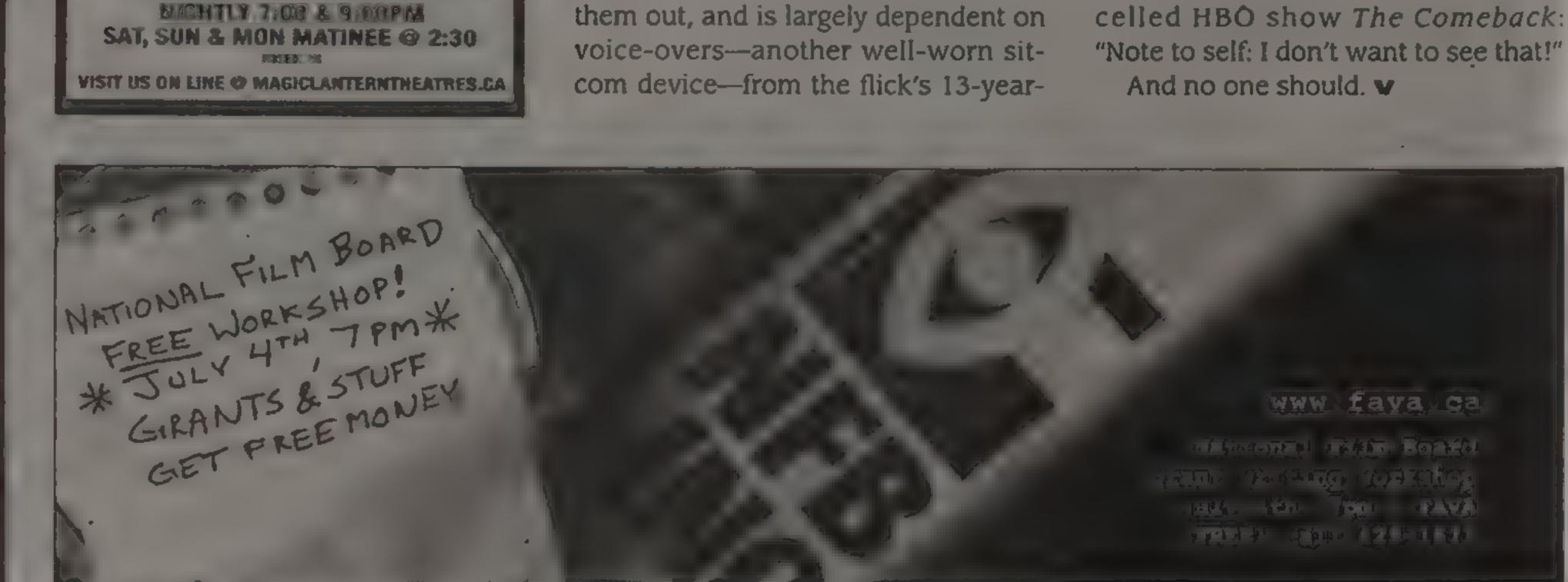
KEEPING UP WITH
THE STEINS

STARBING JEREMY PIVEN, JAMI GERTZ, DARYL HANNAH, GARRY MARSHALE

old protagonist to explain it all and tie up the loose ends.

There are no real laughs in Keeping Up With the Steins, either. Most of the characters are simply caricatures, oversized and exaggerated. There's the tightly wound party planner to the rich and powerful, the spacey vegan chick and the grumpy unapproachable rabbi. Only in comparison to these stock characters does Garry Marshall's character, a hippy, pony-tailed patriarch, actually seem interesting.

And what a dad will do for his kid Garry goes all out for his son Scott, who directed the film, bringing some credibility and colour to the otherwise bland film. Garry even goes so far to pull a Kathy Bates à la About Schmidt, flashing his pruned, old-man ass during a skinny-dipping scene. To quote Lisa Kudrow as Valerie Cherish as Aunt Sassy on the stellar, yet cancelled HBO show The Comeback: "Note to self: I don't want to see that!"



EN ROUTE TO BAGHDAD Kofi Annan and Richard Holbrooke appear in first-time director Simone Duarte's documentary about the life and humanitarian work of Sérgio Viera de Mello, who was killed in trag in 2003. ZEIDLER HALL, THE CITADEL, THU, JUN 29

FREE ZONE Natalie Portman, Hana Lazlo and Hiam Abbass star in Promised Land director Amos Gitai's film about two very different women who embark on a road trip when they are brought together by circumstance. Read Carolyn Nikodym's review on page 27

PRAIRIE TALES 8 A collection of short 'Im and video work by Albertan filmmakers shown as part of The Works Art and Design Festival. Read Steve Lillebuen's review on page 26. ZEIDLER HALL, THE CITADEL; FAL JUN 30 (7 PM)

THE DEVIL WEARS PRADA Meryl Streep, Anne Hathaway and Stanley Tucci star in Sex and the City director David Frankel's film about a naïve young women who scores a job with the overbearing editor of a successful NY City magazine. Read Josef Braun's review on page 29.

THE LOST CITY Andy Garcia, Inés Sastre and Tomas Milian star in Cachao ... Como Su Ritmo No Hay Dos director Andy Garcia's film about a wealthy family caught up in the violent regime change of Fidel Castro's Cuba. Read Brian Gibson's review on page 26.

TO CATCH A THIEF Cary Grant, Grace Kelly and Jessie Royce Landis star in The Birds director Alfred Hitchcock's mystery about a man who is wrongly accused of stealing jewels and who tries to clear his name. Read Carolyn Nikodym's review on page 28. ROYAL ALBERTA MUSEUM (102 AVENUE & 128 STREET; MON, JUL 3 (8 PM)

WHO GETS TO CALL IT ART Frank Stella, John Chamberlain and Jasper Johns appear in Khachaturian director Peter Rosen's documentary about renowned NY art curator Henry Geldzahler and his integral role in the '60s pop art movement. The film is being shown as part of The Works Art and Design Festival. Read Carolyn Nikodym's review on page 27. ZEIDLER HALL, THE CITADEL; FRI, JUN 30 & MON, JUL 3 (9 PM); SUN, JUL 2 (7 PM)

WILLIAM EGGLESTON IN THE REAL

WORLD A documentary by Hamlet director Michael Almereyda that follows Eggleston as he takes photographs on a commission from Gus Van Sant. This film is being shown in conjunction with The Works Art and Design Festival, Read Brian Gibson's review on page 25, ZEIDLER HALL, THE CITADEL; SUN, JUL 2 (9 PM) & MON, JUL 3 (7 PM)

All showtimes ere subject to change at any time. Please contact theatre for confirmation.

CHABA THEATRE-JASPER

. 6094 Connaught Dr. Jasper, 852-4749

CARS (G) Daily 1:30, 6:50, 9:10

THE BREAK UP (PG, coarse language not for summering it for young children) Daily 1-30, 6 50, 9 10

CINEMA CITY 12/110VIES 12

Ginema 12: 3633-99 St. 463-5481

MISSION IMPOSSIBLE 3 (14A, Violence) Daily 10:50 1:35 4:10 7 10 9 55 Frt Sat late show 12 15

UNITED *93* (14A) Daily 11 30 2 00 4 25 7 20 9 45 Fn Sat : late show 11:50

STICK IT (PG) Daily 11 45 2.15 4:55 7 40 10:10 Fri Sat late show 12.25

HOOT (G) Daily 11.40 2:05 4:50 7:05 Kabin Fever: July 6 2 05

SEE NO EVIL (18A, gory scenes, brutal violence) Daily 7.30 10:00 Fri Sat late show 12:30

JUST MY LUCK (PG) Daily 11-25 1:40 4 45 7:35 9:55 Fri Sat late show 12.20

ICE AGE : THE MELTDOWN (PG) Daily 11:05 1:20 4 00 6 50 9 20 Fri Sat late show 11:35

SILENT HILL (18A, gory scenes, disturbing content) Daily 9:35 Fn Sat late show 12:10

SCARY MOVIE 4 (14A, crude content) Daily 11:10 1 30 4:30 7:20 9 45 Frt Sat late show 11:50

THE BENCHWARMERS (PG, crude content) Daily 11:20. 2 10 4 40 7:25 10:05 Fn Sat late show 11:55

TAKE THE LEAD (PG, coarse language) Daily 10:55 1:25 4:15 7:15 9 40 Fn Sat late show 12:00

LUCKY NUMBER SLEVIN (18A, violence) Daily 11.00 1 35 4 05 7 00 9:50 Fri Sat late show 12 15

FAILURE TO LAUNCH (PG, sexual content, not recommended for children) Daily 4:35 9:25 Frt Sat late show

THE SHAGGY DOG (G) Daily 11:15 1 45 4 20

SHE'S THE MAN (PG) Daily 11.35 1 50 7:00

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THE HILLS HAVE EYES (18A, brutal violence, gory scenes, disturbing content) Daily 10:05 Fn Sat tale show

THE SHAGGY DOG (G) Daily 11:20 2 05

CITY CENTRE

10200-102 Ave 4121-1920

X-MEN: THE LAST STAND (PG, violence, may frighten young children) Daily 12 10, 2,30, 9 25

DA VINCI CODE (14A, violence, mature theme) Daily 12 00, 3 10, 6 40, 9 50

THE BREAK-UP (PG, coarse language, not recommended

for young children) Daily 12 30, 3 40, 7,30, 10:20 NACHO LIBRE (PG) Daily 11:45, 2.00, 4 15, 7 20, 10 15

THE LAKE HOUSE (PG) Daily 4:50, 7:10

THE FAST AND THE FURIOUS, TOKYO DRIFT (PG, VO

lence, not recommended for children) Dady 12 50, 3 50, 7 40, 10 25

CLICK (14A, no passes) Daily 12 20, 3.30, 7 00, 9 40

SUPERMAN RETURNS (PG, no passes, on 2 sureers) Daily 11:30, 1:00, 3:00, 4:30, 6:30, 8:00, 10:00

THE DEVIL WEARS PRADA (PG. no passes) Daily 12:40 3 20, 6.50, 9 30

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young childran, no passes) Thu 12 01

CLAREVIEW

4211-139 Ave, 472-7600

OVER THE HEDGE (G) Frt 12 20, 2 20, 4 40 Sat-Thu

X-MEN: THE LAST STAND (PG, vicience, may frighten: young children) Fri 7:10, 9:50 Sat-Thu 7:10, 9:50

GARFIELD: A TAIL OF TWO KITTIES (G) Fri 12 40, 2:30 4 50 Sal Thu 12 40, 2:30, 4:50

THE LAKE HOUSE (PG) Fri 6 45, 9:00 Sat-Thu 6 45, 9:00

CLICK (14A) Frt 12:50, 1 40, 3 30, 4:10, 6 40, 7 30, 10 00: Sat Thu 12 50, 1.40, 3 30, 4 10, 6 40, 7:30, 10:00

THE DA VINCI CODE (14A, violence, mature theme) Fri 9 10 Sat-Thu 9 10

NACHO LIBRE (PG) Frt 12:30, 2:40, 5:00, 7,20, 9:30 Sat-Thu 12 30, 2 40, 5:00, 7:20, 9:30

THE FAST AND THE FURIOUS: TOKYO DRIFT [PG, vio lence, not recommended for children) Fri 1 50, 4 20, 7 40 10 10 Sat-Thu 1:50, 4 20, 7:40, 10:10

CARS (G) Frt 1:20, 4:00, 7:00, 9:35 Sat-Thu 1:20, 4:00 7:00, 9 35

THE DEVIL WEARS PRADA (PG) Fri 1 00, 3 40, 6 50. 9.20 Sat-Thu 1:00, 3 40, 6 50, 9-20

SUPERMAN RETURNS (PG, frightening scenes, not recommended for young children) Fri 12 00, 1.10, 3:15, 4 30, 6 30, 8.30, 9 40 Sat-Thu 12:00, 1.10, 3 15, 4 30, 6:30

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (STC) Midnight Thu 12:01

GALAXY CINEMAS - SHERWOOD PARKS

2020 Sherwood Drive, 416-0150

SUPERMAN RETURNS (PG, no passes) Fri Mon-Thu 3 30, 4:30, 7:00, 8:00, 10:30 Sat Sun 12:00, 1:00, 3:30, 4 30, 7 00, 8 00, 10:30

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X-MEN: THE LAST STAND (PG, violence, may Inghten young childrent Daily 6.35, 9.35

OVER THE HEDGE (G) Fn Mon-Thu 3 45 Sat Sun 1 00,

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AN INCONVENIENT TRUTH (PG) Daily 7:00 9:00 Sat Sun Mon 2 30

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2950 Caigury Trad. 416 6977

THE LAKE HOUSE THE LAKE HOUSE (PG. Dolby Stereo Digna) Fn 7.10, 9:30 Sat-Sun 1.20, 3:30, 7:10, 9:30 Mon-

KINKY BOOTS (PG, Dolby Stereo Digital) fri 6.45, 9.15 Sat-Sun 1 30, 3 40, 6 45, 9 15 Mon-Thu 3 40, 6 45, 9 15

INSIDE MAN (14A, coarse language Dolby Stereo Digital, Fn 7 05, 9:35 Sat-Sun 1:40, 4:10, 7:05, 9:35 Mon-Thu ANTON A STORE

THANK YOU FOR SMOKING (14A, crude sexual ten guage, mature themes, Dolby Stereo Digital) Fri 7:30, 9:20 Sat-Sun 12 30 3 50, 7 30, 9 20 Mon-Thu 3 50, 7:30, 9 20

A PRAIRIE HOME COMPANION (PG. DTS Digital) For 6 50, 9 50 Sat Sun 12 40, 4 00, 6 50, 3 50 Mon-Thu 4 00

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8 45 SUN 3 30, 6 30, 8 41 RV (PG DTS Digital) En 6 40 Sat 1 00 3 30, 6 40 SUN

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DATE OF ISSUE ONLY FOR FRI. JUNE 29 THE FAST AND THE FURIOUS: TOKYO DRIFT (PG. VIO. lence, not recommended for children) Dally 7-05 (2015) Sun 1:05 3:25

CARS (G) Daily 7 00 9 25 Sat Sun 1:00 3:35

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CLICK (14A) Daily 7 10 9:30 Sat Sun 1 10 3 3 :

MAGIC: LANTERN CINEMA - CAMBOSE

Camrose, 780-608-2144

THE FAST AND THE FURIOUS: TOKYO DRIFT (PG. VI lence, not recommended for children) Dally 7-00 9

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GARFIELD: A TAIL OF TWO KITTIES (G) 1 ... , 7 10 Sal Sun 2 10

THE BREAK-UP (PG, coarse language, not recommended for young children) Daily 9.00

MAGIC LANTERN CINEMA - SPRUCE GROVE

205 Main St. Spruce Grove 972-2332

CARS (G) Daily 7:00 9.20 Sat Sun Tue Thu 1:00 3 15

METRO CINEMA 9828-101A Ave. Citadel Theatre, 425-9212

PRAIRIE TALES 8 (14A) Fri 7:00

WHO GETS TO CALL IT ART? (STC) Fit 3:00 Sun Mon-

WHILLIAM EIGGLES FONTEN FELL FLAL WORLD Sun 9 00 Mon 7 00

TOP SPOT (STC) The 6 00

NEW WEST MALLO

25 17 17 Sq. 444 18224

STICK IT (PG) Fri Sun 1 40, 4:00, 6:30, 9:00 Mon Thu 4 00, 6 30, 9 00

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UNITED 93 (14A) Fri Sun 1:50, 4:20, 7:10, 9:40 Mon Thu 4 20, 7 10, 9 40

ICE AGE: THE MELTDOWN (PG) Fri-Sun 1 45, 4 15, 6 41 8 50 Mon-Thu 4 15, 6.45, 8 50

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THE BENCHWARMERS (PG, crude content) Fri-Sun 2 3:

TAKE THE LEAD (PG coarse language) Daily 9 35

SHE'S THE MAN (PG) Fri Sun 2 2 1 4 40, 7 20 Mon-Thu 4 43, 7 20

NORTH EDISCHTON CHIEMAS

14231 137th Avenue, 780-732-2223

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SUPERMAN RETURNS (PG)

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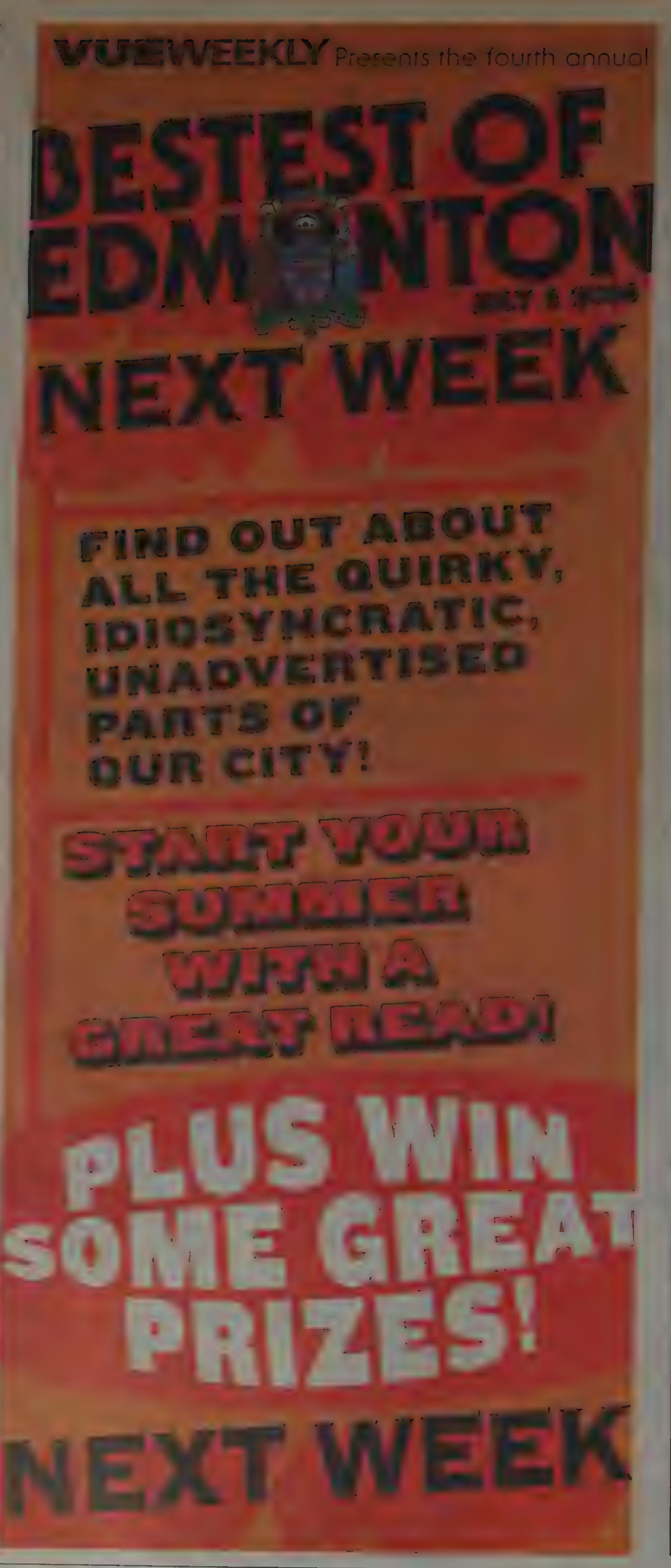
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CLICK (14A) Daily 7 10 9 30 Sat Sun 1,10 3:30

NACHO LIBRE (PG) Daily 6:55 9:25 Sat Sun 12:56 3:25





CANCER BATS / 35

NO ARBUCKLE / 34

DISTANT REPLAY / 43



What the Funk, Del

THA HOMOSAPIEN UPRIGHT ABOUT HIS FUNK LOVE

CONA ROSSITER / sheena@vueweekly.com

Del Tha Funkee Homosapien is a video game fanatic. His personal abby has him owning literally every deo game ever made (even those quinng quarters to play)—that was, intil his home was recently broken nto and his computer systems were rolen while he was on tour.

But Del's fascination with video mes doesn't come even close to mpeting with his passion for music.

's spent most of his life perfecting art of making rhymes.

"I've been a poet since I was in the ird grade," says Del over the phone rom his home in Oakland. "Making ... ymes is something that just comes natural to me."

Since the release of his first album I wish My Brother George Was Here in 1991—at the tender age of 19—Del as gone on to release a half-dozen I his own albums, as well as particitating in several collaborative projets, most notably Deltron 3000 with Dan the Automator and Kid Koala and, of course, the Gorillaz, whose break-out hit "Clint Eastwood" featured Del's rhymes.

As the cousin of veteran gangster pper Ice Cube (Del got his start as a member of Ice Cube's backup band Da Lench Mob), Del benefited from Ice Cube's production expertise early in in his career, and his work from this era has many of the hallmarks of the early-'90s ganster sound. He soon branched off on his own, however, and his second album, 1993's No Need for Alarm, featured a jazzier and more sophisticated feel.



FRI, JUN 30 (9 PM)
DEL THA FUNKEE
HOMOSAPIEN
WITH DJ ZAC HENDRIX
STARLITE ROOM, \$22.50

Since then, Del's personal success and natural talent have eclipsed his family connections to help him earn a rightful place near the top of the hip-hop scene, a scene he's not as interested in as you might guess: while Cam'ron and Madlib are on high rotation in Del's stereo, he finds that most of his musical influences come from funk.

"I feel that funk musicians are the best musicians," he says, "Bootsy Collins and George Clinton are just some examples of funk musicians that I feel cover all bases of genres."

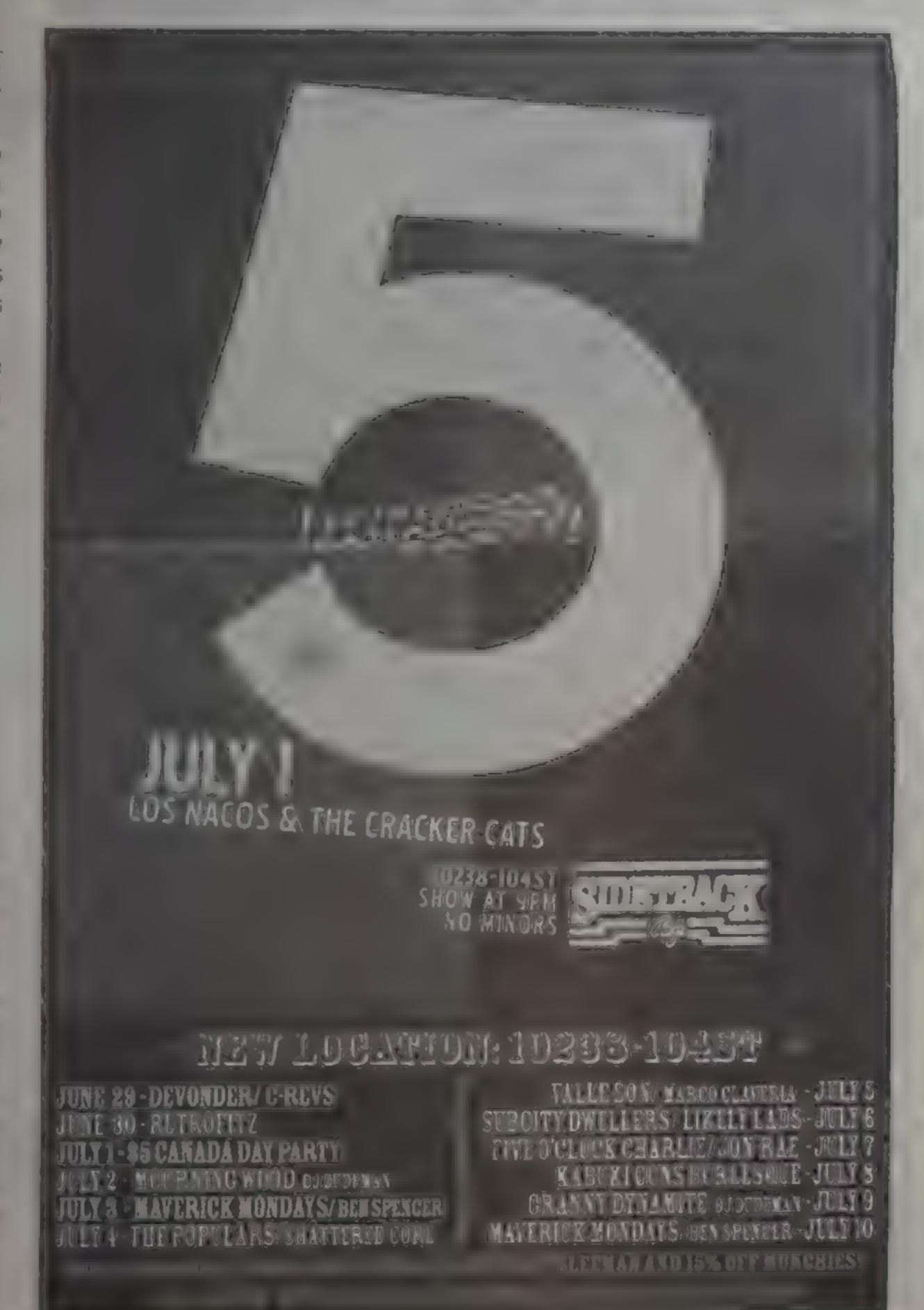
DESPITE LEARNING from his funk musical influences and his musical family roots, Del felt the only way for him to continue to move forward was to study music formally, and around seven years ago he began doing just that.

"This is where I'm at right now and how I love to express myself," comments Del. "Studying has ridiculously improved my skill.

"I feel that my latest album, 11th Hour, is my best work yet because of studying music," he adds. "I've learned that we're always students. The second that you think you're too good to be the student and can become the teacher, it's hard to progress because you feel you already know too much. My relentless studies let me know that there is always something I don't know."

Del's appearance this week in Edmonton will not only showcase a hip-hop artist who has proven to be a higher species at producing rhymes, but it will also document a taste of a student's journey to learn more about his passion: music. V

ARBUCKLY * Moke Contact the Poorts * Medical Augusta Augusta



Hey, hoser! That's a pretty funky Toque, eh?

ROSS MOROZ / ross@vueweekly.com

This, it seems like Doug Organ was destined to become either an adult film star or a keyboardist. Organ chose the latter—although he admits that, at least as it pertains to his wholly instrumental, often improvisational funk-jazz project Toque, some experience as the former might have come in handy

"Porno music is definitely a big influence, actually," he laughs, explaining that his band's self-described hoser funk" sound probably owes more to the vibe of Deep Throat than Cold Heat, despite the misconceptions some listeners have about funk.

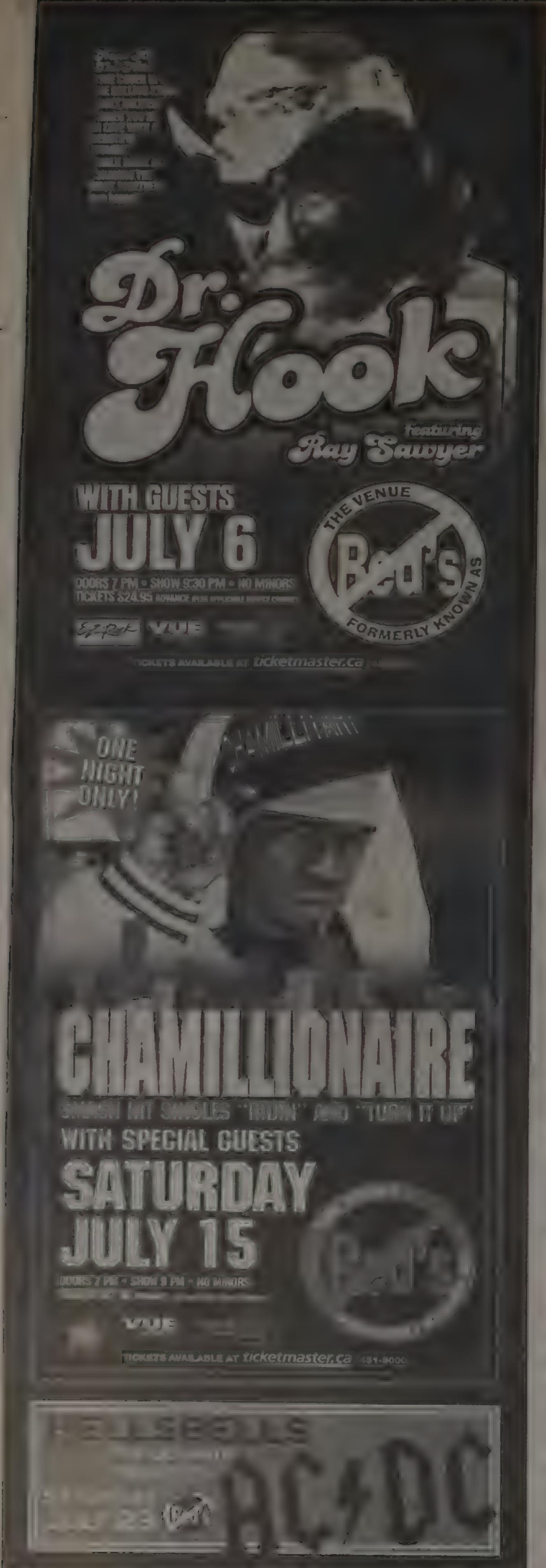
FRI, JUN 30 (10 PM)
TOQUE
WITH GLEN HALLS TRIO
FOUR ROOMS, FREE

"As soon as they hear you're a funk band, a lot of people say, 'oh, like Bootsauce?" Organ laughs wearily "But we're instrumental, so that takes care of a lot of those comparisons, plus we have a rule about no slap bass."

TOQUE HAD ITS beginnings as a trio, with drummer Bill George and Organ visiting their friend (and bassist) Scott Wiber at the Liverpool Institute for the Performing Arts in the UK. Some jam-

ming (and drinking) sessions led to the recording of the band's self-titled debut, which was so well received that the trio decided to recruit fellow Edmontonians Jay Caims on bass and Cameron Sound on guitar and turntables. But while Toque is impressed with the unexpected support for their efforts, Organ can't help but laugh about the incongruity of it all

"It's funny because I have other projects that I used to try to cram down people's throats that weren't going anywhere," he laughs, "but then this one that was just sort of sitting around and all of a sudden people are like 'so, what's up with Toque?' It's pretty funny." V





Toronto's NQ Arbuckle ain't horsin' around

THEY'RE A LITTLE BIT COUNTRY, BUT MOSTLY ROCK 'N' ROLL

EDEN MUNRO / eden@vueweekly.com

Teville Quinlan, frontman and leader of NQ Arbuckle, is currently weathering a Toronto heat wave, the kind where the humidity sticks to you and leaves you feeling as though you've been stuffed into an oven set to broil.

lt's not surprising, then, that Quinlan and his bandmates are looking forward to coming out west for a few shows and a little relief from the humidity. There's no grand plan behind Quinlan's escape from Toronto, though. He likes to sit back and WED, JUL 5 (9 PM)
NO ARBUCKLI
BLACK DOG, FREE

"We were just in Italy and there was no planning involved in that," Quinlan recalls. "Some dude wrote and said 'do you want to play these six dates,' and I said 'sure,' bought the plane ticket, went over there, and it was the funniest fucking tour I've ever done in my life. We were playing in restaurants the whole time and no one speaks English over there, so you just

end up like Krusty the Clown for two

just let things happen, likening his

approach to a girl leaning against the

wall waiting to be asked to dance.

hours trying to at least keep their attention.

"So there I was totally hamming it up playing for two-and-a-half hours just to make sure I got paid, and at the end of the night, it's just a completely different culture over there," he continues. "They would feed you a four-course meal, pay you more than you asked for, and put you up in some totally crazy castle on the top of a hill. It was wonderful."

QUINLAN IS TAKING a similar comewhat-may approach with the recording of NQ Arbuckle's next album. "We're doing it what I like to think of as organically, but it might just be economically," he says, only half joking. "In other words, we're recording as we go, and any song that we get road tested and at least makes some people dance, we immediately whip in and record it. So we're sort of

halfway through a record right now and, if I come up with six more songs, then we'll release it."

In the past, NQ Arbuckle's music has tended to be characterized in the press as "country," and Quinlan admits that the new material will likely garner similar comparisons. But while he's happy to put the music out there and let others classify it, he admits that he doesn't see the band as being a distinctly country group.

"We don't even come close to playing country," he chuckles. "I've been booked as a solo act and we've been booked as a band into some really dodgy situations where they were country bars and country fans, and we have died horrible deaths in front of them. We don't go over very well with those types."

STILL, QUINLAN concedes that, even though the band's influences come as much from indie rock as they do from Johnny Cash and the Flying Burritto Brothers, the band's overtones give the songs a little kick of country.

"The instrumentation sort of lends itself to that sound," he says. "Whenever we're trying to get a creepy sound going, the pedal steel always ends up coming in, and whenever we want that sort of jolly, Celtic, barroom-fight kind of thing, the violin comes in. So we end up using the instrumentation of traditional country music, but in terms of mainstream country, oh my god. Most of our songs don't have choruses, let alone bridges and things like that.

"For fuck's sake, we're from Toronto," he continues, "When's the last time I was on a horse? Like, never."



FREECLOUD

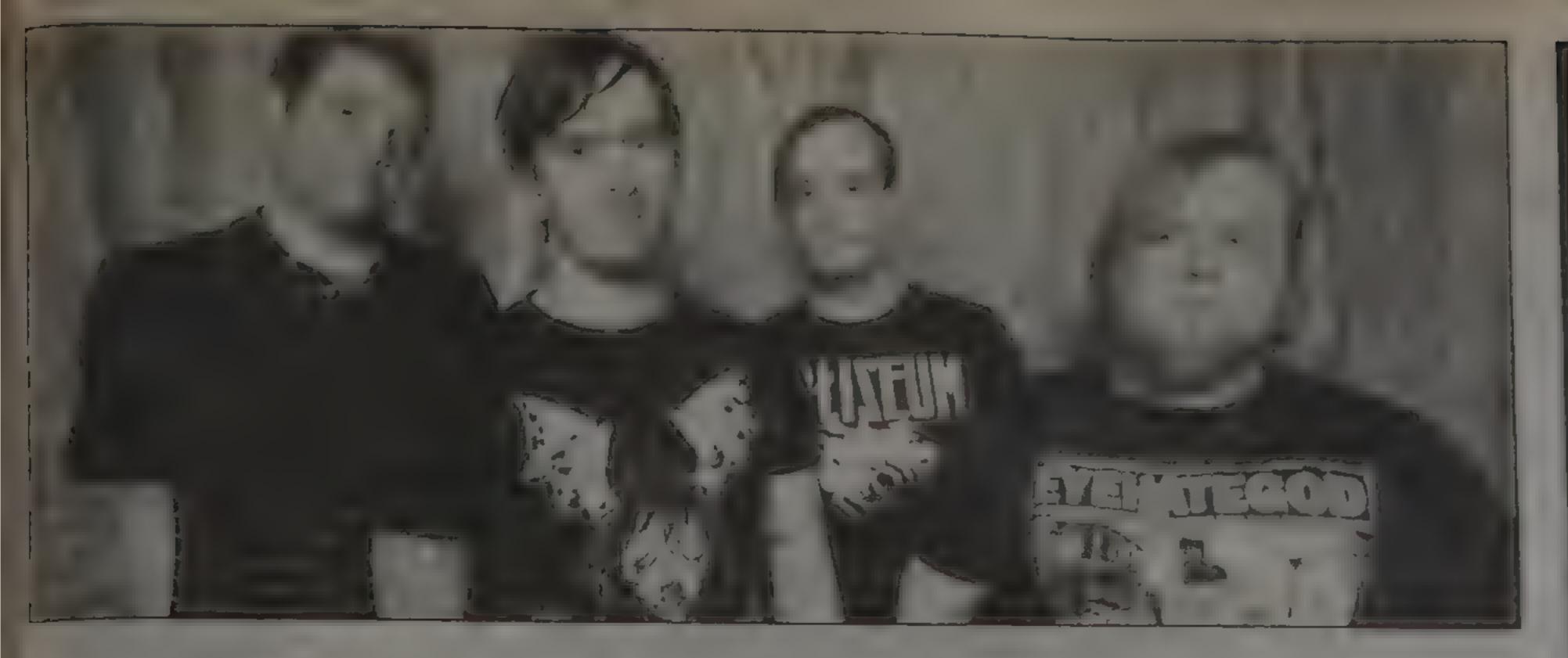
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Holy Cancer Bats, man!

TORONTO BAND SPREADS WEST, INFECTS MTV

BRYAN CARROLL / bryan@vueweekly.com

duct an interview, I usually tend to end up talking to a groggy musician who a few seconds ago was napping in the back of the van, who may have played a bad show the night before in the middle of desolate Northern Ontario, and who probably doesn't even like journalists anyways.

With the Cancer Bats, however, the experience was a little different: when the phone was answered, I asked whether or not I was talking to a member of the Cancer Bats and was greeted by a sonorous "Fuck, yeah!" The interview progressed from there.

Ontario's Cancer Bats have built their success from the ground up, originally spreading the word about their band by spray-painting their bat symbol all over the alleyways of Toronto. When asked about the origin of their name, vocalist Liam Cormier explains that Cancer Bats are nothing more than "Scary Bats with cancer"—or, perhaps, merely bats that give you cancer.

"Sometimes people ask, 'do you guys mean cigarettes?" he continues.

SAT, JUL 1 (8 PM)
CANCER BATS
WITH SICK CITY
THE VELVET UNDERGROUND, \$10

"Uh ... no. We're talking about evil animals."

THAT TOPIC DISPENSED with, I moved on to discussion of their album Birthing the Giant, so named, explains Cormier, because of the seemingly never-ending delays that plagued the recording. Eventually, however, things would work out for the best, as the album was released on the famed 06/06/06, a coincidence the band only realized after the date had been set.

"We all went 'holy shit!" Cormier enthuses. "We didn't pick that date knowing it was the evilest day ever."

Although a show slated for the release date in Fredericton didn't produce any of the evil happenings one might expect, Cormier does think the show was especially amazing and wasn't sure whether or not the devil had anything to do with it.

Speaking of the devil, however, the

Cancer Bats have started to become regular faces on MTV Canada, in both live interviews and performances. While some people, this reporter included, often regard MTV as a loathsome institution and a shell of its former self (back when it, you know, actually played music videos once in a while), Cormier and his mates see it differently.

"We weren't weirded out because we knew some of the people who worked there," explains Cormier. "It wasn't the big evil ordeal everyone makes it out to be."

Cancer Bats are the farthest thing from corporate rock whores, however, and actually became a bit of a problem for their booking agent by insisting on playing small bars, allages shows and community halls exclusively on their first Western Canadian jaunt.

Local hipsters would be well served by taking in this show, because it will give them the opportunity to bitch that subsequent shows in places like Red's don't come close to besting the intimate show you saw at The Velvet Underground back in '06. V

These Cats swing banjos, not bats

DAVID BERRY / david@vueweekly.com

few winters ago, when it was announced that Edmonton's new baseball team was going to be called the Cracker Cats and the club's ridiculous faux-Sylvester logo was unveiled, the team was met with confusion and mild derision—and this from people who have no compunction screaming for the Oilers, a name so nonsensical even Tennesseans rejected it, or the Eskimos, which isn't that far off from naming a team the Wops.

But if there was anyone who was more confused about the name choice than your average Edmontonian, it was Melissa Nguyen, who's been playing guitar with her roots outfit the Cracker Cats for far longer than Northern League baseball has been in Edmonton.

SAT, JUL 1 (8 PM)
THE CRACKER CATS
WITH LOS NACOS
SIDETRACK CAFE, S5

"I never really thought anyone else would have our name," admits Nguyen, who adds that they always got asked about the name, even before our poor-man's Trappers came along. For the curious, though, the band's name has nothing to do with fluid catalytic cracking (I had to look it up)—they're from Saskatchewan, not Fort McMurray, after all.

"It was just a combination of crackers, like fire crackers—we figured because the music was kind of explosive, or something—and cats, like jazz cats," she explains. "It's really weird someone else has the name."

OF COURSE, Nguyen and her bandmates Kamila Lakner-Martel (mandolin) and Eliza Doyle (banjo) have
soldiered on, still bringing a fiery pop
to their brand of prairie bluegrass and
folk. According to Nguyen, the band
draws most of its inspiration from its
home province, where the combined
isolation of being on the prairies and
being up north give them a unique
look at their music.

"Saskatchewan is definitely kind of a mix between the two, and it combines into this feeling that Saskatchewan has that's just different from anywhere else we've been," she explains, pointing out trips across Western Canada and even northern Europe, where they toured last summer. "I think you can see that in our music."



ISTINGS

FACE YOUR FREE LISTINGS TO 425 2855 OR E-MALE DEBOS AT TRUMES SAME MEDIATION DEADLINE IS FROM AT JOHN

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CATALYST THEATRE Sheri Sommerville, 7pm, \$12, part of Jazz for the same of the Lating

Charles of A Vally (All) stage hosted by Alberta Crude: 6-10pm.

CAMB A LAND OF THE PRINT

ASSESSMENT ALERSON (Inches Charge) Spm, part of Jazz Fest

JANESES PUB Thursday open sam.

MAKE T EAST AND GRADE OF THE stage with The Poster Boys (pop/rodic/blues); 8.30pm-12.30am

Janes Brown Care Committee Agency Beaumont and Rhonda Withnell, 9pm. \$5 part of Jazz Fest

HIGHLE TO STATE THE PROPERTY Ipop, rock 9 Com

\$35 at TicketMaster JULIANTE PIANO BAR Graham's jazz

Little August O'LLE Western Com

Branch In 1985 MOTH CUSTERN ROLL A sembles and

by the Wild Rose Old Tyme Fiddlers Society; 7-10pm

Manager of the Control of the Contro Don Ross, Mark Nerenberg, Reinhard von Berg, the Agape Raygun Experiment, an appearance by Gerry Monta and Theresa Dextrase from Mile Zero Dance, 8pm, free

SIDETRACK CAFÉ DeVonder. The Counterrevolutionaries Betty Machette, 9pm, \$7 (door), the Works Festival Alter-Party

SZR WINSTON CHURCHILL SQUARE Jim Findlay, 12-2pm, The Get Down 7:30-9:30pm, part of the Whites

UN TABLE DE REMOVE SI LI STE Young Duo Som part of Jazz Fest

LENSVAL TO LENSVAL DE LA TIME with ticket/\$5 (door) **VARSCONA THEATRE** Alister Spence

Tno, 7pm, \$16, part of Jazz Fest bokets available at TicketMaster

THE ST SALES FOR PROPERTY PARTIES SUME NAME THE

9pm, \$16, part of Jazz Fest, tickets available at Ticketty inter-

CLASSICAL

THE WE CENTURE ROW THE ANYS Opera NUOVA's Vocal Arts Festival The Tales of Hoffmann (Jacques Offenbach) operal, 7,30pm, tickets available at TicketMaster, door

THE CANDESISM THE ASSESSMENT **OPERA** NUOVA'S Vocal Arts Festiva La Périchole (Jacques Offenbach operal, 7 30pm, tickets available at 1 TicketMaster door

BALLY BOB'S LOUNGE Escapack Entertainment

到。(於語歌) 數(1) (重) [6] Thump Intronica with the ODK Soundsystem

BUDDY'S DJ Squiggles, Yohko Oh-no

AND THE VERY SOMETHING Thursday top 40, country

FRITHY MCNASTY'S Punk Rock Bingo with DJS WAG

FUND Y DUBUUNG MARKETTE RIVER Requests with BJ Damian

GAS PUBLY Ladies Niter Top 40/dance with DJ Christian

SPECIAL STATE OF STAT Thursdays: Black fleaction, hosted by Complete Superior Superior Sound Crew, InVinceable Shortflound, Echo

PARTY CHANGE THE PROPERTY OF Reggae beats with 717 Entertainment

SpinCycle, BubyGirl and Touch It

HULBERT'S Relating down-tempo smooth jazz, and founde music with DJ Frederick; 7pm

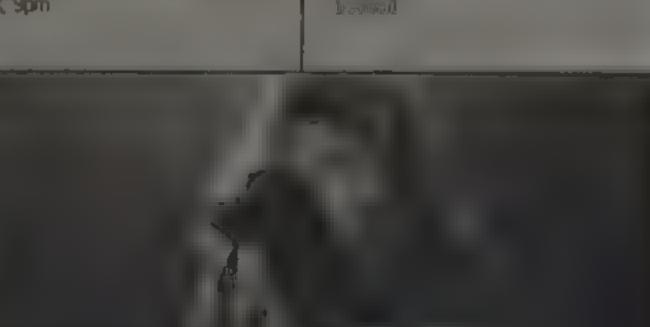
TOS AND DESIGNATION OF THE PROPERTY. Stevens, 9pm

Society Maraca and Otra Vision [11] piece Cuban band)

REMOEZVOUS Red Tide, Civil Ruin. Devoured Remains, Within the Asher (metal)

SEDETRACK CAFÉ The Retrolitz, 9pm. \$10 (adv) at Sidetrack/\$12 (door), The Works Festival After-Party

SIR WINSTON CHURCHILL SOUARE Los Nacos 5-7pm, Souliah Fyah 7:30-9:30pm, part of the Works



THU, JUL 3 / WHICE MELL / FEVER

'80s hair-metal demigod Vince Neil (!) of Motley Crue (!!) comes to West Edmonton Mall's Fever (?) to, ahem, kick start our hearts.

NEWCASTLE PUB Students Night ASSET DIVIDED

CHIYLENY LEXAGE LOUNGS Trasheteria Dts Nez Nomad and Beard

NAME OF TAXABLE PARTY OF TAXABLE PARTY. SOUTH Retro to New classic rock R&B, urban and derice with BJ Mikee 9pm-2am, no cover

RED STAR Femme Fatale rock pop hip hop with BJ Ketry

THE BOOST Gorgeous Thursdays goth/student night with BJ Eddy Toonflash, Dr Lexoxx Transc, \$2 (nonmemberl/free (members before 10pm]/\$2 (mamber after 10pm)

RUM JUNGLE Student Night: Great

STANDARD DJ Danny Howells (UK) hokets available at TicketMaster Treehouse. Underground (WEM). Colombitte

Malyar Utabasarcoma N. M.S. WLCM Electro, techno, no wave, hiphop with DJ Nik 7 and a rotating cast of guests, no minors, 8pm (door)

Paul and Frank

TALLED IN MAN DISCOUNT DI



ATLANTIC TRAP AND GILL JUTHTY

AZUCAA Amercia Rosa, DJ Papi, free Salsa lessons 9:30-10:30pm PARTO DECEMBER 100

PARTO Y BULLOW HELD SECTION TO Jungle (pop/rock)

(country/rock)

EARNING THE ATTE Quartet, \$12, 7pm, part of Jazz Fest tickets available at TicketMaster

FOUR ROOMS Glen Halls Trip (CO) release), 7pm, Toque, 10pm, part of Jazz Fest

JULIAN'S LOURIGE Terry Jorden DAY MES FULL CONTRACTOR STORMS

9-2am JEFFREY'S CAFE Shelley Jones (jazzy

blues singer), 9pm; \$5, part of Jazz : Janu And Paris Pub Premium

(pop/rock): 9 30pm 118 King Ring Nancy (rock), \$5

NEW CITY LIKWID LOUNGE Smokin' 45s, Rowdy Men, Rocketone

OBYRNE'S Mourning Wood, 9:30pm THE PROPERTY OF THE PARTY OF TH

FACILISM IN COLUMN RESERVE & CONTROL

LA TABLE DE CONTRA DE LA CONTRA DEL CONTRA DE LA CONTRA DEL CONTRA DE LA CONTRA DEL CONTRA DE LA CONTRA DE LA CONTRA DEL CONTRA DE LA CONTRA DEL CONTRA DE LA CON Tno, 9pm, part of Jazz Fest

TOTAL COLUMN TO DEPART

THE STATE OF THE S

WARREDOWN THE ANDERSON Astronotes, \$25, 7pm, part of Jazz

Carar Drostatory Johnsons (tour lock-off), One Shot Left On The Brink, no minors; 8pm (door), \$8

TALLE TARY TO VICEN BOTH ERE IN MANUSCRICO STATES

Fost, tickets available at TicketMaster

40, R&B house with People's DJ

Sava, in Francisco (Alba Tilvanico) **SOUTH** Retro to New classic rock. 88.8, urban and dance with DJ Mikee 9pm-2am, no cover

Same and Stangers

Christian

FUNKY BUDDHA (MATYTE AVE) Top

tracks, rock, retro with DJ Damian

GAS PUMP Top 40/dance with DJ

HALO Mod Club: Indie rock, new

HAVANA CLUB Urban, hip hop.

10pm, \$5 (after 10pm)

wave, Brit pop and '60s soul with DJ

Blue Jay, DJ Travy O, no cover before

Reggae beats with 717 Entertainment

LEVEL 2 LOUNGE Hypnotic Friday

ONE ON WHYTE Finday Nights: Top

RED STAR Loaded Friday India rock and Brit pop with DJ Readymade Flyboy

RUM JUNGLE Peoples DJ Spinning

A CARAGE USE CONTINUES IN LOUNGE Deep House with Finday resident DJ Luke Morrison

STARLITE ROOM Del The Funky Homosapien. With DJ Zac Hendrix. Bukue One, DJ Weez-Ill; no minors, 9pm (door), \$22.50 at unionevents com. TicketMaster, Blackbyrd, Megatunes, Listen, Soular

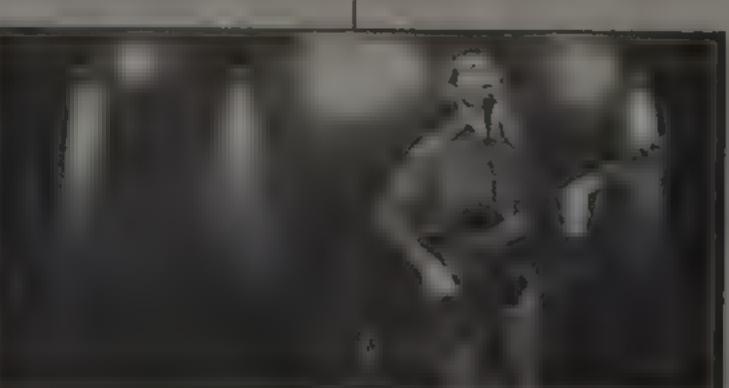
\$TOLLF\$ Top 40, R&B, house with People's OJ

STONEHOUSE PUB Top 40 with DJ

TRANSPORT A STREET, THE STREET HAS BEEN BOOK house/hard with Johnny Dangerous, Andy Inertia, guests; 1-7am

WALL THE SELECTION DU THE HEAT

Y AFTERHOURS Foundation Fridays Deep funky house with Guru Nic-E, Rob Tryptomene Status Inc., Tory P. Bree, no minors, 1-8am



THU, JUL 6 / DASHBOARD CONFESSIONAL / REXALL Teenaged hearts are all affutter as the kids with feelings pack Rexall Place for Chris Carrabba and company. Who says emo is dead?

Quintet; \$20, 9pm; part of Jazz Fest; tickets available at TicketMaster

DLASSICAL

TIMEMS CENTRE FOR THE ARTS Opera NUOVA's Vocal Arts Festival The Tales of Hoffmann (Jacques Offenbach opera), 7.30pm, tickets available at TicketMaster, door

ASSEAR LATTIN NIGHT CLUB III (19) with Latin band and DJ Papi

SEA CHARLES IN YOUR AND A BOARD IN COMMENT D'n B/house/breaks with Degree Phatcat, Neal K, Shortee, Sweetz and

TO THE STATE OF THE PARTY OF TH

CALIENTE'S Funktion Fridays with DJ Majess and MC Keith Dean, Nitro Sound, OJ Invinceable and Babygirl

BAR WILD Bar Wild Fridays **BOOTS** Retro Disco retro dance

BUDDY'S Dance party with DJ Alvaro

DANTE'S BISTRO Text Messaging Singles Party For singles 25-40 completely anonymous, totally addictive

EXCAPE fahrenheit fridays

ESMERALDA'S DJ Jimmy Friday, 8pm (door)

The I little reliable in many hoppins

ATLANTIC TRAP AND CILL JIMBITY Whitten

AZUCAR Amercia Rosa, DJ Papi and OJ Touch II

SER HILLIAM PARTY E demonstrate Oixieland Brigade, 11am, Hutchinson Andrew Too featuring Jerrold Duby, 12 15pm; Toque, 2pm, Brenan Brothers, 3.15pm, Maraca, 4.30pm; pert of Jazz

STATE OF FERSIONS STATE OF Dog Roger Marin; 4-6pm, no cover

PASING FOLICKT EN Jame Cards {country/rock} CANCE PSULCASIAN Assente

Jungle (pop/rock) CATALYST THEATRE PJ Perry Quintet, 7pm, \$20, part of Jazz Fest,

tickets available at TicketMaster = MACHERUS CONCORPORTE Cartier Chansons de la bella espérance, 8pm, \$18, part of Jazz Fest,

DRUID (LASPER AVE) Open stage, all ages, 2-6pm

tickets available at TicketMaster

FOUR ROOMS Dave Babcock Group 9pm, party of Jazz Fest

CONTRACTOR OF THE STATE OF top rap groups, 5pm

JANEAURS PUB Saturday open jam. 3-7.30pm, country/rock bend, 9pm-2am J.1.3 Canada Party King Ring Nancy

BLANT PAND BALLS IST Kioosterman (piano)

O'BYRNE'S On the Patro Chris Wynters, Scott Peters, 3pm; no cover

RENDEZVOUS Operation Wintermist Scorthed Earth Begrime Exemious,

Insidious Omen (metal)

SIDETRACK CAFÉ \$5 Canada Day Party Los Nacos, The Cracker Cats. 9pm; \$5 (door), The Works Festival

After-Party Barrell Call Polling Or 1 St. SQUARE The Get Down 12-2pm, Cracker Cats 2.30-4.30pm, Ellis 5-7pm Radio Vacana 7 30-9 30pm, part of the

Works festival SALE OF SHOYS OCH ACKS IN SHOW Section English (#31) Canada Day Apocalypse Kow (a cappella): Richie Pollack (harmonica), Patricia

TOUCH OF CLASS Christine Home

Conroy

THE LAND AND A CLEAR STREET STREET PARTY IN LEGISLATION OF THE PROPERTY OF THE PARTY OF THE

Bats, Sick City, The Ghost Cried Murder, The Holy Springs Disaster, no minors, 8pm (door), \$8 at TicketMaster thesoundradio com, Blackbyrd, Megatunes/\$10 (door)

CAND SANT SAN COM BENT CONTROL

YARDBIRD SUITE Susi Hyldgaard Tho, Born, \$20, part of Jazz Fest; ticknin available at TicketMaster, Late Night Jam, 11 30pm, part of Jazz Fest

ALC DUNE MARKET FOR THE and dancing every Sat; 10pm-1am

CLASSICAL

U ... 'S CONTRE LONG Opera NUOVA's Vocal Arts Festival: The Tales of Hoffmann (Jacques Offenbach operal, 1 30pm; tickets available at TicketMaster, door

Tubunes Can The Link Time only OPERA NUOVA's Vocal Arts Festiva La Périchole (Jacques Offenbach opera), / Supm. tickets available at TicketMaster, door

PERSONAL PROPERTY STATES THE NO with Latin band and DJ Papi

CALIENTE'S Dutty Wine Canada Day Long Weekend with Black Reaction, InVinceable, Game, Weapon X, and BabyGirl, 10pm (door), \$10 **DECADANCE** Soul Heaven Saturdays

Funky house and break beatz with DJs

T-Bass, Femme Funk and local/interna-

tronal guests presented by NewSound Entertainment, no minors, 9pm-3am CNEAR TRAITERS STORE IN House Party: with Urban Metropolis

featuring Harman B and DJ Kwake FEVER NIGHTCLUB Saturday Night Fever-Live to Air with 91.7 The

Bounce, DJ Shocker THE CAR STANKS (MAINTERNA) tracks, rock, retro with DJ Damien

GINGUR SKY Soulout Saturdays: 3rd Annual Signal Di Plane Canada Day Birthday Fiesta, Vince's Birthday Bash Black Reaction, Weapon X, and BabyGirl, 10pm (door), \$10

LEVEL 2 LOUNGE Sizzle Saturday DJ Groovy Cuvy and guests

ONE ON WHYTE Saturday Nights Top 40, R&B, house with People's DJ

RED STAR India rock, hip hop, rock. indie rock, hip hop with \$ Master F. Loopin' the 3id

STARLITE ROOM One Nation, Top Cat-Live, Shimon, 9pm, Room 1-Top Cat-(Congo Natty), Shimon, Degree Matt Hatter, Dreadnought-Shamik, Agent Orange, Sureshock and Mc D Snow Room2-2 Live Drew vs Propa vs Sweetz and Oj Lego, Shortee and Oj What!?, 9pm (door); no minors, \$20

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(arty) at ticketmaster, Foosh, Colorblind, ALCOHOLD SOURCE PS WWW.

STULLIS ON WHYTE Top 40, R&B, house with People's DJ

SPORTSWORLD ROLLER SKATING nesco Public skate 1-5pm, \$5, and 7pm-midnight, \$6/\$4 (rentals)

TWILIGHT AFTERHOURS Anthem hard NRG/trance/funky with Jeff Hillis, DTDR Big Daddy, STX, Tweek, 1em-

WATERDERBAR Featured DJ and Local

ATLANTIC TRAP AND GILL Rhythm

BLACK DOG PREEHOUSE GOL TO Give It Up Main Floor Funk, soul, Motown, disco with DJ Red Dawn

BUND PIQ PUB AND GREE Carmen's Sunday five open jam

BONNE DOON HALL Big Dreamer (reunion dance), guest Patsy Amico, Som, \$15 (door)/\$12 (adv) at Blackbyrd, Mylyre's Music

CARGO AND ABOUT HEAD SHIP FOR Goen stage with Rhea March, 7-10pm

CROWN AND ANCHOR PUB Jam every Sunday, 7pm

LANGUERS PUB Sunday open blues um, 4-80m

O'BYRNE'S Marco Claveria, 9pm, \$10 31 O Byrne's, Megatunes, Blackbird

OSCARS PUB Open stage Sundays hosted by Chris Wynters of Captain (# 11pm)

RED STRAP MARKET Jazz'Art Concert Pierre Paul Bugeaud (bass), Presitt Miles (sax), Gold Graber (drums), 7.30pm; free

ROSEBOWL Sunday open stage featuring the Digs/Mixa McDonald afternate weeks, 9-12

SERFTRACK CAFÉ DJ Dudeman, Mauring Wood, 9pm, \$5. The Works

Testival After-Party SIR YERSTON CHURCHILL

SOLIARE Poternkin Village 12-2pm, Los Nacos 2:30-4:30pm, Ellis 5-7pm, fied Shag Carpet 7 30-9 30pm, part of the Works Festival

YARDBIRD SUITE PJ Perry Quintet. Rom, \$70 available at TicketMaster; Late Night Jam, 11 30pm, part of Jazz

CLASSICAL

THE SECTION OF THE SECTION Opera NUOVA's Vocal Arts Festival The

Tales of Hoffmann (Jacques Offenbach) operal, 7,30pm, tickets available at TicketMaster, door

THE MEST CLEANING FROM THE ALKING **OPERA** NUOVA's Vocal Arts Festival La Périchole (Jacques Offenbach opera), 1.30pm, tickets available at

TicketMaster, door

DISCONTINUE TAR AND GREET Industry Night: with Atomic Improv. Jameoki and DJ Tim

BUDDY'S MIGHTCLUB Stardust Lounge with Mz Bianca and Mz Vanity Fair, DJ Eddy Toonflash

CALIENTE'S Urban Ladies Night Sundays DJ Invinceable, Game Weapon X, Babyg rl

HALO Popscene und e lists, forgotten classics, underground favountes with S Master F. Floormatt, Kyle, G-Spot, Jer-Lo, Travy D, 9pm (door), no cover

THE ROOST Hangover Clinic Show Beer Bash with DJ Jazzy \$?

RUM JUNGLE Service Industry Night

SPORTS SECURIOR ROLLEA SECONDA DiSCO Public skate, 1-5pm, \$5/\$4 (rentals)

STOLLES Stoll 's House Arrest with Johnny Dangerous, Andy Inertia. guests

WELLS IN COMPANY OF THE PARTY O At D₁ Sweetz, Propa, Degree, no minors, no cover (8-9pm)/\$4 (door)/\$2 (industry)

WUNDERBAR Trance, dance and rave styles with OJ Regan and Co

Y AFTERHOURS Desyn Masiello (UK) \$20 (adv) at Foosh/more at door

L.B.'S PUB House band, 9 30pm-1am, WAR MINNEY

NEW YORK BAGEL CAFE Marco Claveria (samba to Bolero) every Monday

O'BYRNE'S Mr Lucky (blues/roots). 9:30pm-12, no cover

PLEASONTWOYY EQUIDATELY HALL Acoustic Instrumental Oid Time Fiddle Jam hosted by the Wild Rose

Old Tyme Fiddlers Society; 7pm SZDETRACK CAFÉ Maverick Mondays Open Stage with Ben

Spencer, 9pm, no cover, The Works Festival After-Party

SHE WORKS THE CHARGETALL SQUARE Daisy Blue Groff 12-2pm The Fabulous Beeheeders 7 30-9 30pm. part of the Works Festival

TAPHOUSE Monday Live with Big Tickle, 8:30-11:30pm, no cover

CLASSICAL

THE SCHOOL FOR THE PETE OPERA NUOVA's Vocal Arts Festival La Périchole (Jacques Ottenbach opera) 1 30pm, tickets available at 1

TicketMaster, door

of rack

DIS

BAR WILD Bar Gone Wild Mondays Service Industry Night, no minors, 9pm-

BLACKDOG FREEHOUSE 1990 Mondays every Monday with DJ Penny Tentiary, Wooftop Reggio hip hop funk with DJs Special Ed. Culture

SOLIARE Jim Sereduck 12 2pm, The Populars 5-5 45pm Cassy Blue Groff

THE PROPERTY OF THE PARTY OF THE

6 15-7pm, Rule of Nines 7 30-9 30pm part of the Works Festival THE SELECTION OF STREET

Revenge all ages event, 7pm; \$20 at Listen, Freecland Records FS Blackbyrd, Megatunes

BUDDY'S Maletrox, DJ Arrowchaser

CALIENTE Bashment Tuesdays no

with DJ Foreplay DJ Jimmy

and Salsa music dance lessons 8-



FRI, JUN 30 / THE JOHNSONS / STARLITE ROOM Edmonton's the Johnsons kick off their tour with pals

BUDBY'S Askley Love and DJ T

FEITHY McNASTY'S Metal Mondays with DJ SWAG

GINGUR SIXY Bounty Killer, 9pm (door) \$30

O'BYRNE'S Best local musical talent with DJ Angus

BUIND PER PUBLISHED GALL COMP stage with Mark Arimar

TRUIT LASER AMERICA stage with Chris Wynters and guest

THE LAW'S LIGHTEE LEGENDS PUB Open (am hosted by Gary Thomas

O'BYRNE'S Whitemud Drive, 9 300m

SIDETRACK CAFÉ The Populars, Five Star Homeless, Shattered Core \$8 (door). The Works Festival After-Party

Dildozer and MC Fist rejourface

THE ROOST Flamingo 8ingo with DJ Janny, 8-midnight; \$1 (memberl/\$4) (non-member)

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday popular house beats with DJ Kevin Wong

SPORTSWORLD ROLLER SKATING DISCO Retro night, music flash backs

Twister Board and BUs



ANLES DE LAST SAN SILL Class

THE STORY PROBLEMS IN

ASSTRUMENT PLANE.

Virend, The Snoots, 7 30pm, \$5

Treat ALDUNES and the

TiX on the Square

Wednesdays 8pm, \$5

Brian Gregg, Bpm

Festival |

Nic-Eland Smoov

THE RESIDENCE

Spinoyale

friends 9,30pm, no cover

JULIANT'S LOUNGE Terry Jorden

METER CLUB AND BULLANDS IN

Metro World Beat Band with Ennque

MYER HOROWITZ THEATRE Neto

Case Sonny Smith, 7pm (door), \$22 at

NATIONAL DESIGNATION OF THE PARTY OF THE PAR

O'BYRNE'S Chins Wynters and

ROSSINA E CONTRACTOR AVIL

Utilio Flower open stage hosted by

SEDETRACK CAFÉ Valle Son. The

Marco Clavena Group, The Works

THEOREM AND SECTION OF THE PARTY OF THE PART

Festival After-Party 9pm: \$10 (door)

SQUARE Potemkin Vidage 12-2pm

Eilis 7:30-9:30pm, part of the Works

MAN SERVICE PRODUCT BAR

MUAS STOR PRESENTING TO THE

Guldh with DJ Buster Friendly no

BUDDY'S Guitz Gone Wild Midnite

with DJ Eddy Toonliash, Mia Fellow

Ashley Love, Yohko Oh-no, guests

ESCAPE Wild on Wednesday

28/47 REAL TOLLS

LEGENDS PUB H p hop/R&B with OJ

MEN CITY LICEND LOUNGE MAD

RED STAR Funk 'n' Soul funk soul,

disco, nu jazz, reggae, it p hop with

Cool Curt, Yuri, Jun or Brown, Remo

THE ROOST Amateur Strip Weena

Luv, Sticky Vicky with DJ Alvaro, \$1

STANBARD Wednesday Gone Wild

STARUTE ROOM

OU Azucrack, Zembie Girl. Bpm (door)

rate Structural

Feat with DJ Nestor Delano

Out Wednesdays Psycholand

Rockabilly with DJ Seizures

Wednesdays Soulful Deep House with

ESMERALDA'S Top 40 country R&B

FUNKY BUDDHA (Whyte Ave) Latin



One Shot Left and On The Brink.

NEW CITY SUBURBS Bingo with DJ

from the '50s, '60s, '70s, '80s and '90s

THE WATER WATER TO THE PARTY OF Tuesday Punk Rock, 8pm (door); no

WUNDERBAR Hipster Twister with

mic with Duff Robison, 8pm

Gulch Wednesdays

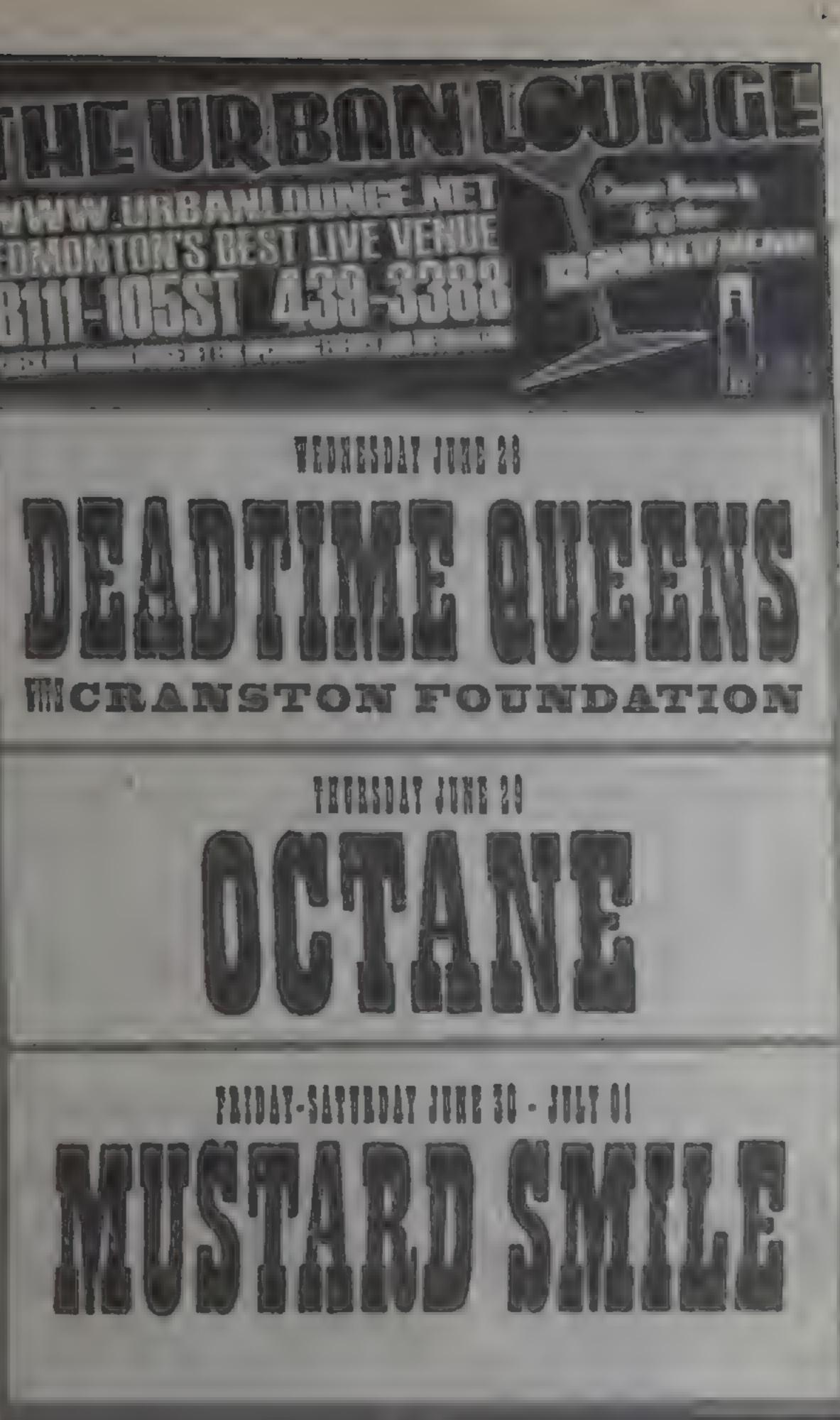
7pm-12 midnight, \$5/\$4 (rentals)

no minors \$24 (adv) at TicketMaster un onevents com, Blackbyrd Megatunes STOLLES Wild Cherry Wednesdays house/garage with Tripswitch, Readnt Funds, Steve Velocity, and Fusion PALLYE I UNIO EXTERT DEHID Wednesdays Retro alternative dance with with The JBJ1S inciminars, 9pm

and Old School Rap with BJ Toma and

Idoon, \$4

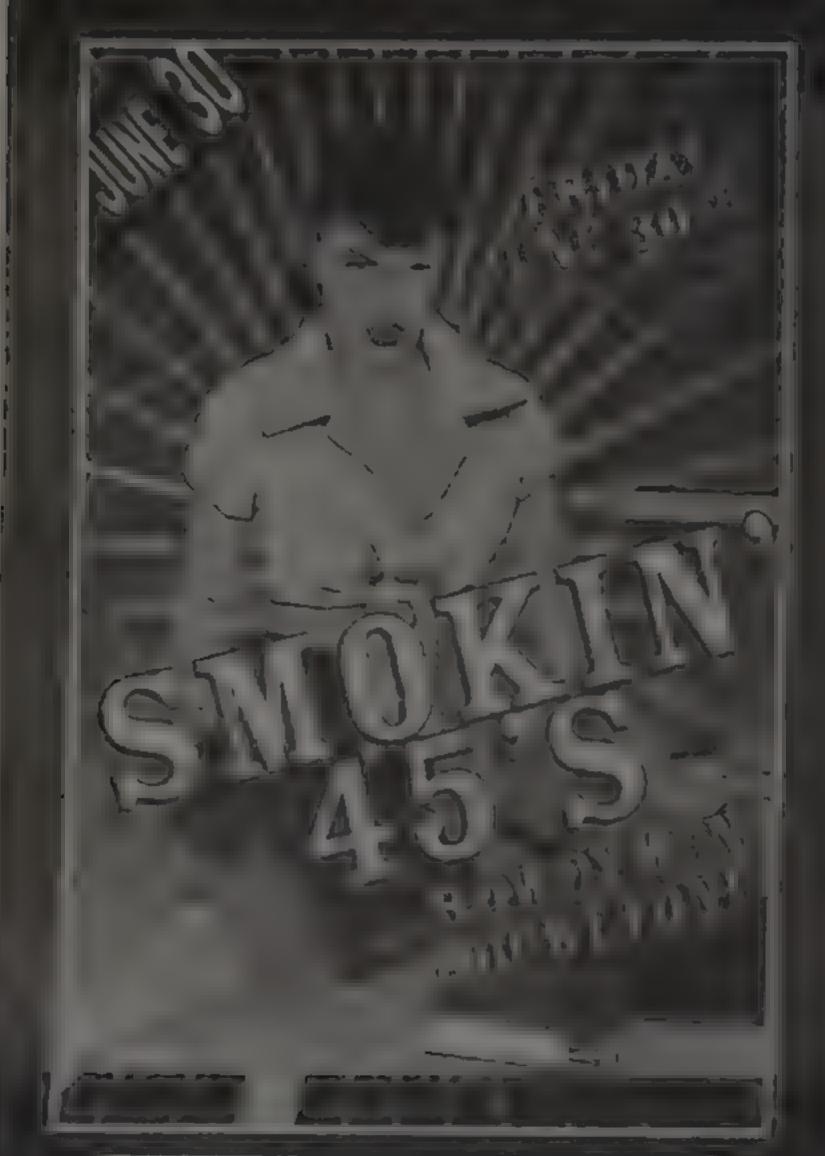
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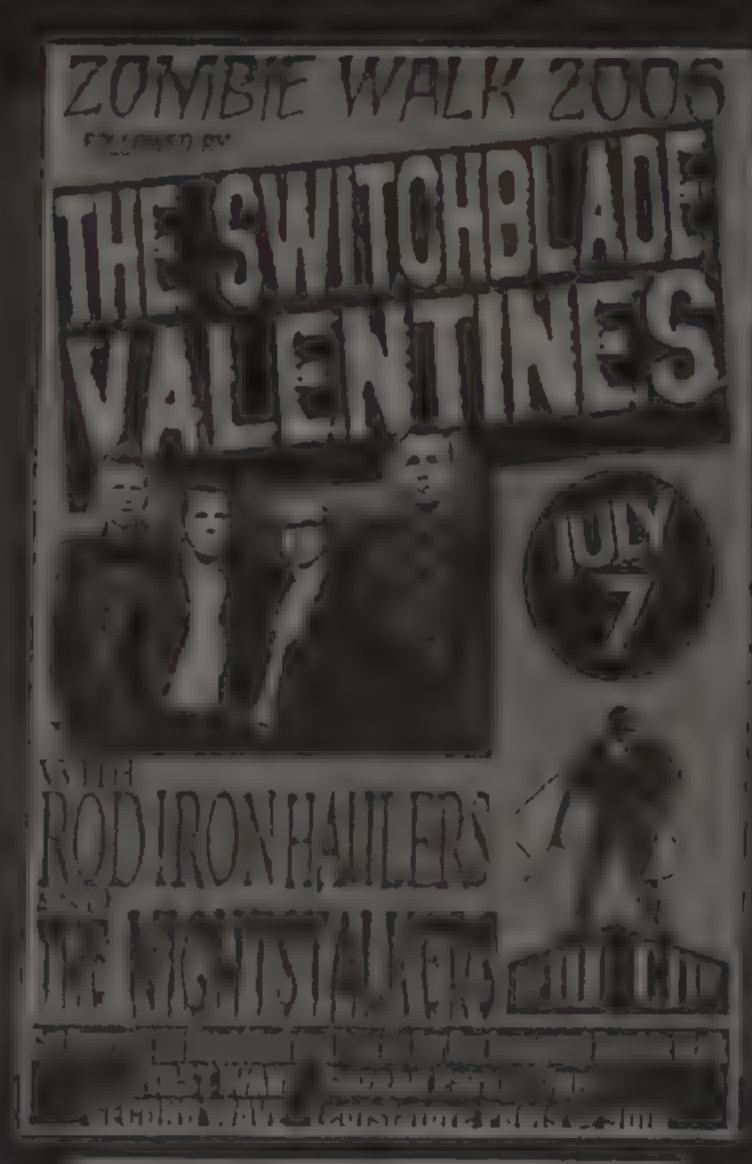


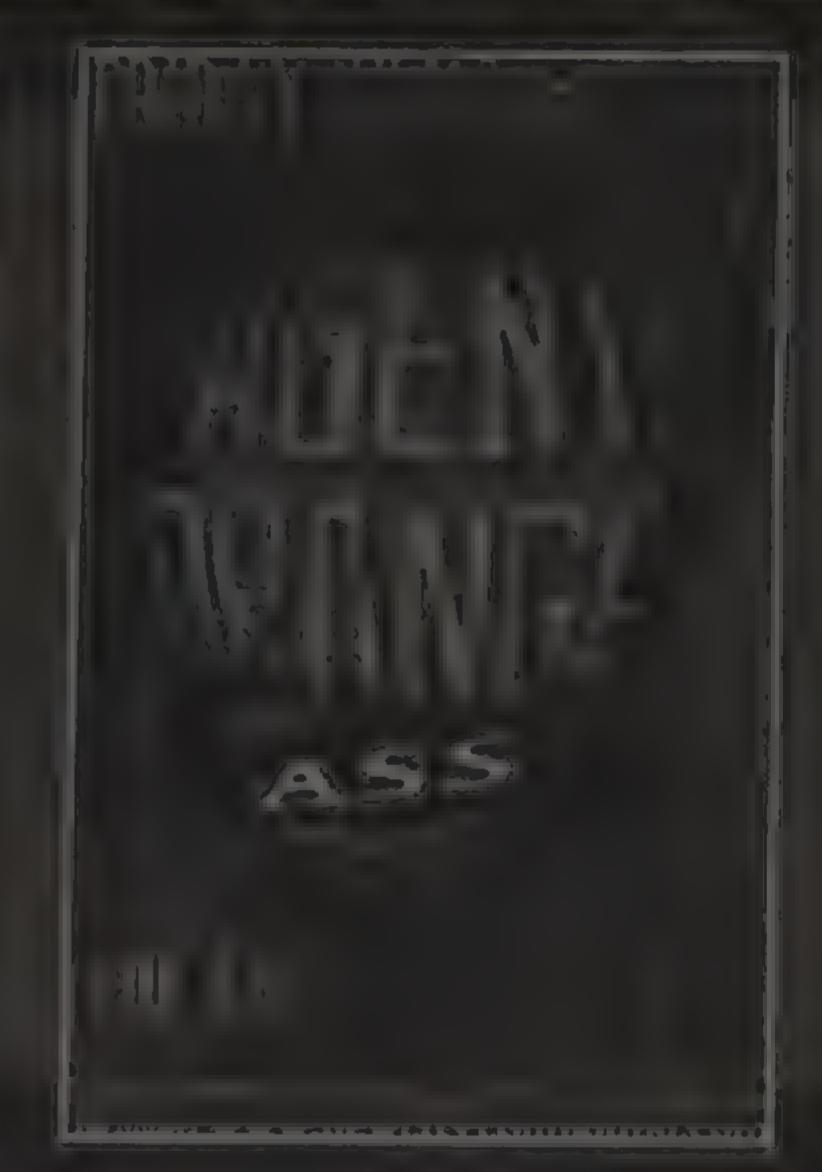
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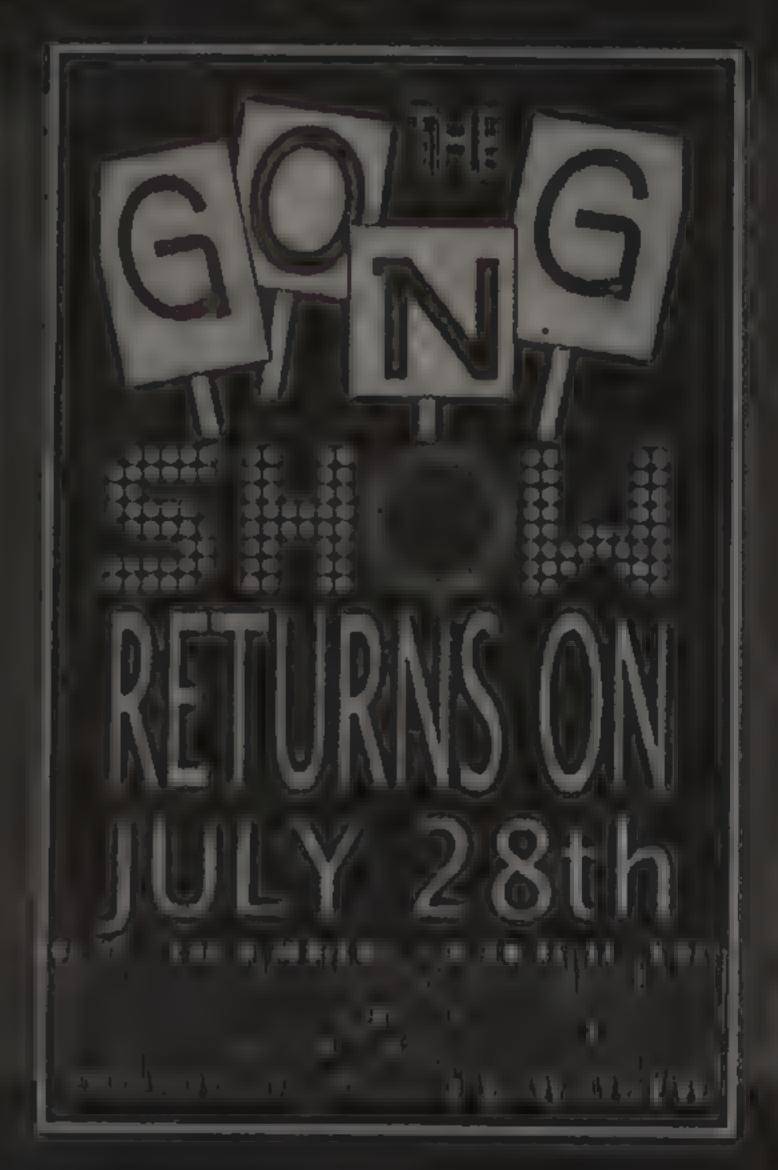
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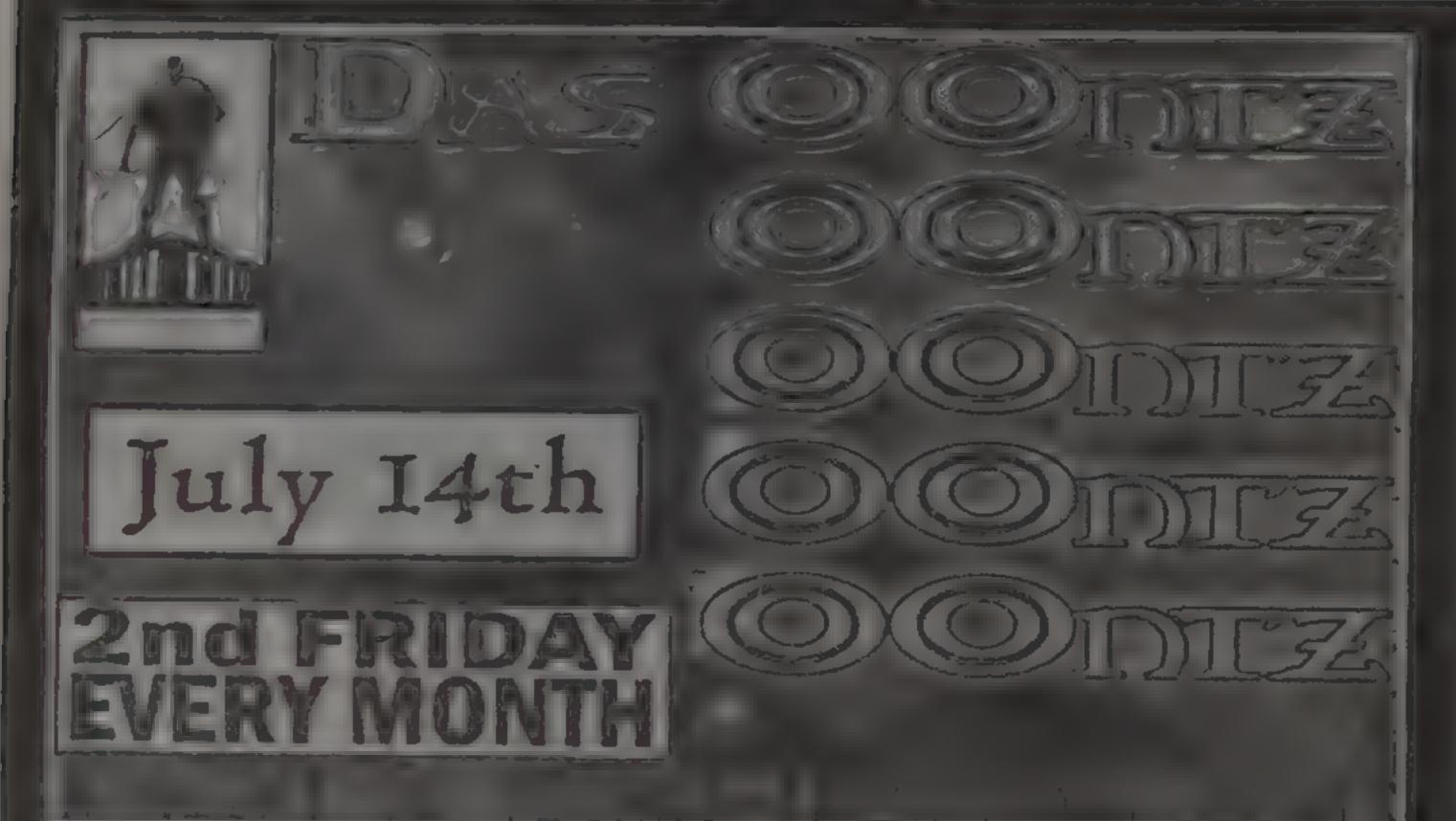


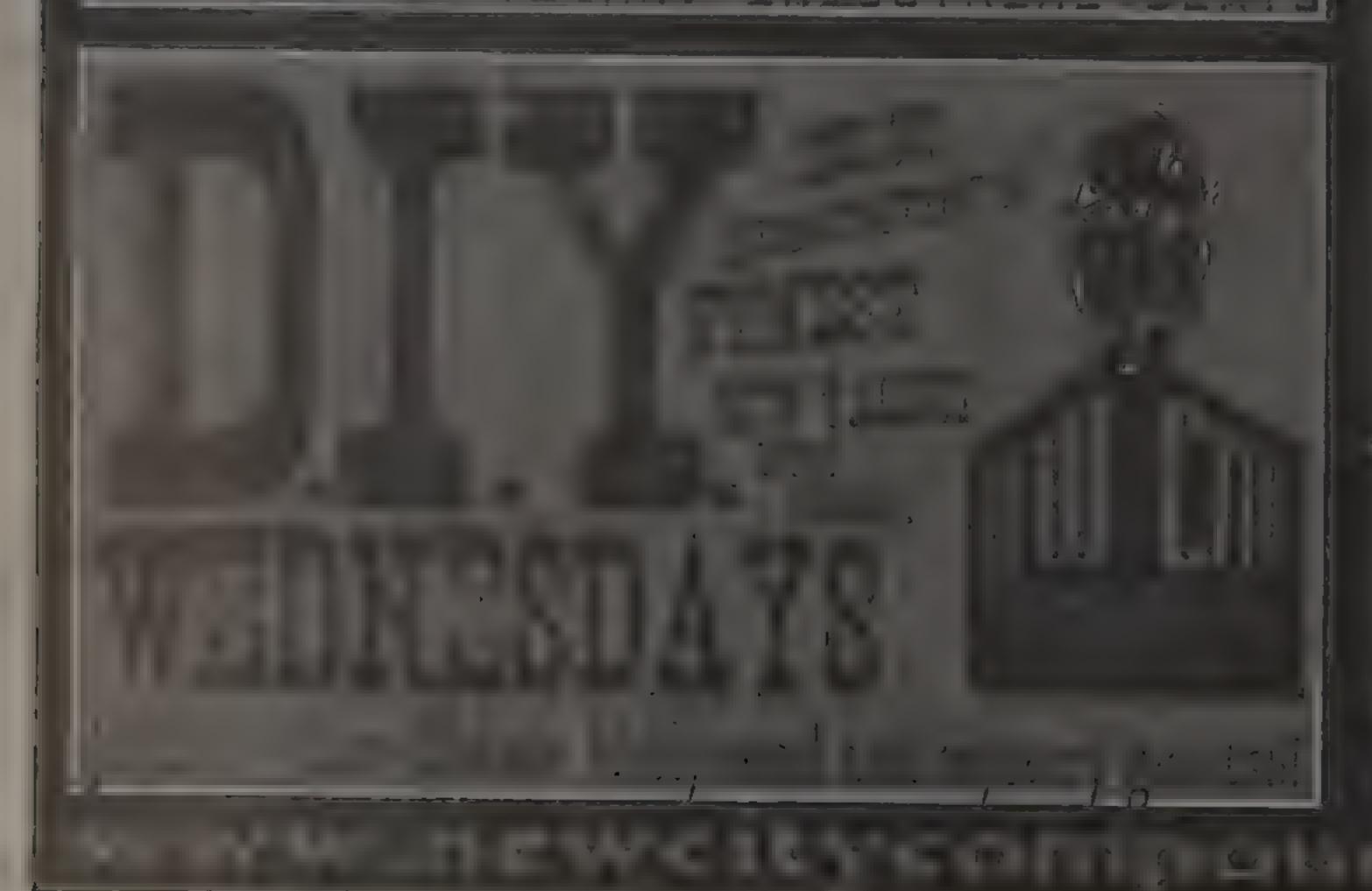


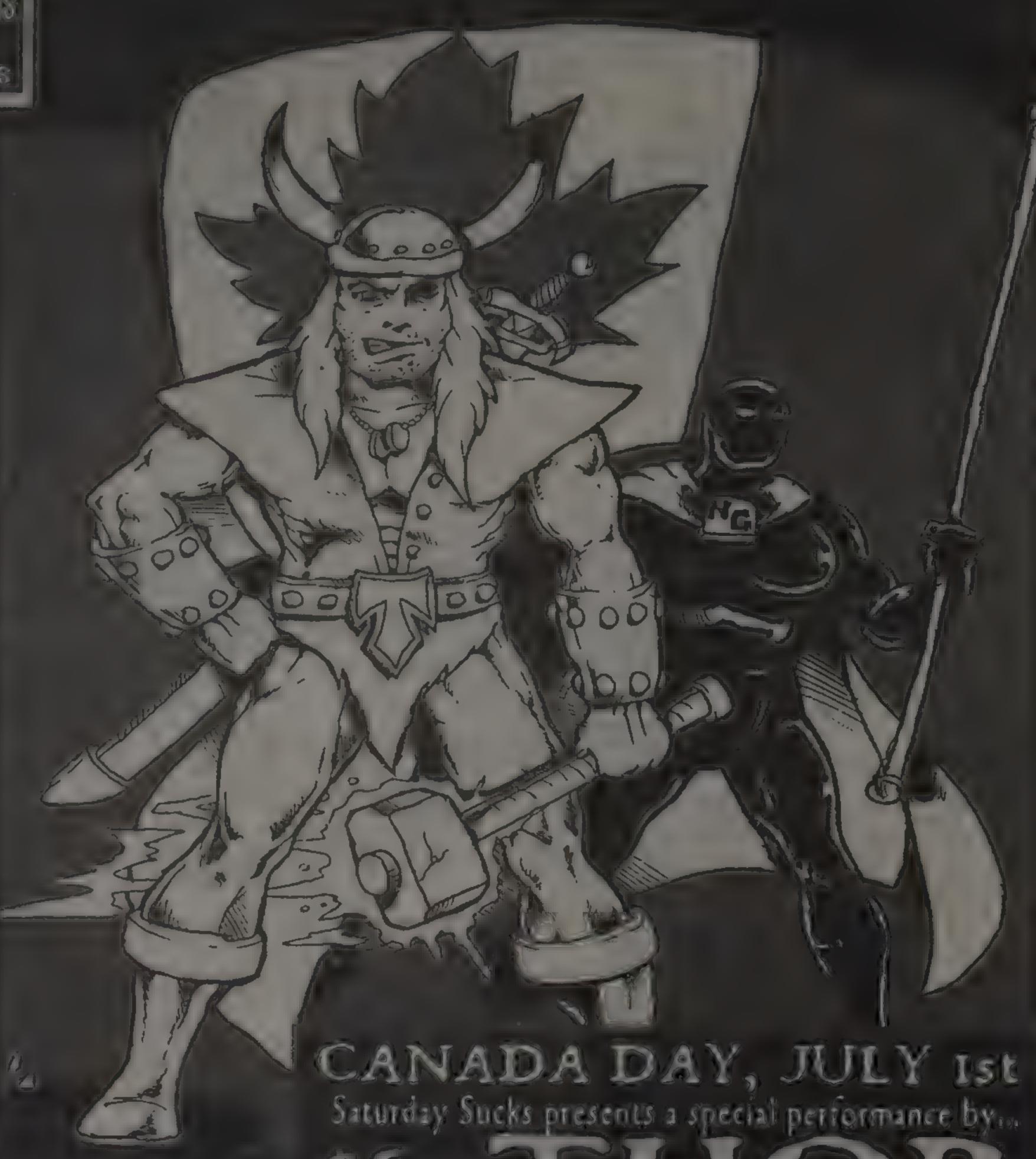




This friday, JUNE 30th Smokin' 45's The Rowdymen and Rock atoms Ist Annual Zomble Walk followed by a concert w/ The Switchblade Valentines Rod from Hauler's and The Wightstalkers







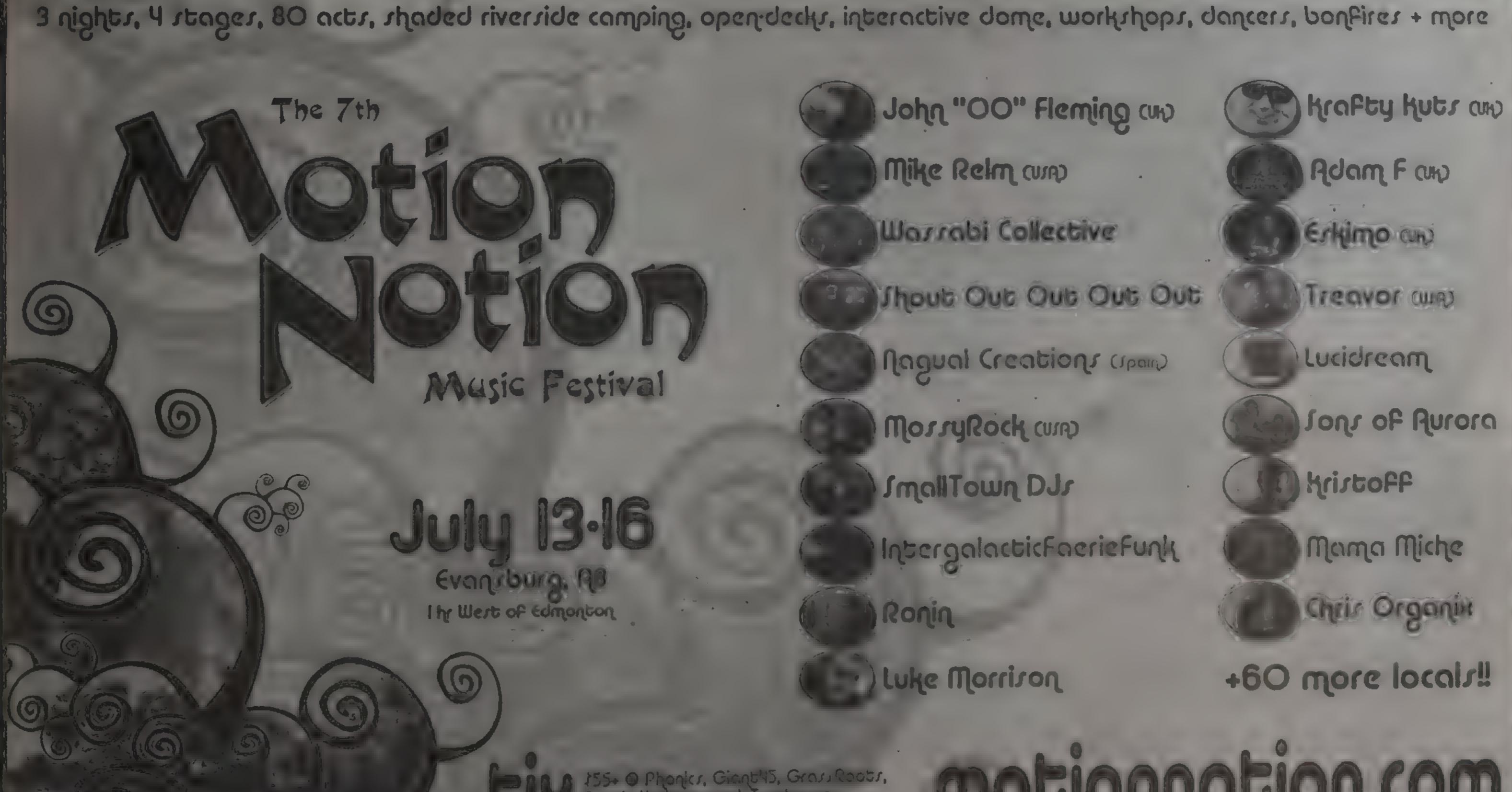


REVUE / WED, JUN 21 / BUCK 65 / MYER HOROWITZ THEATRE Buck 65, aka Richard Terfry, aka the best rapper in Canada (well, the best white rapper in Canada, anyway—sorry, Tom Green) played a show at the Myer Horowitz Theatre at the University of Alberta last Wednesday night. He brought out Cadence Weapon, aka the best rapper in Edmonton, aka the next Buck 65, for a crazy encore. Kinnie Star, aka talented rapper from Calgary/Vancouver who may well have Buck 65 opening for her by next year, opened. The audience, aka me, was pleased, aka went nuts. The readers of Vue Weekly, aka you, should have been there. -- JOEL KELLY / joel@vueweekly.com

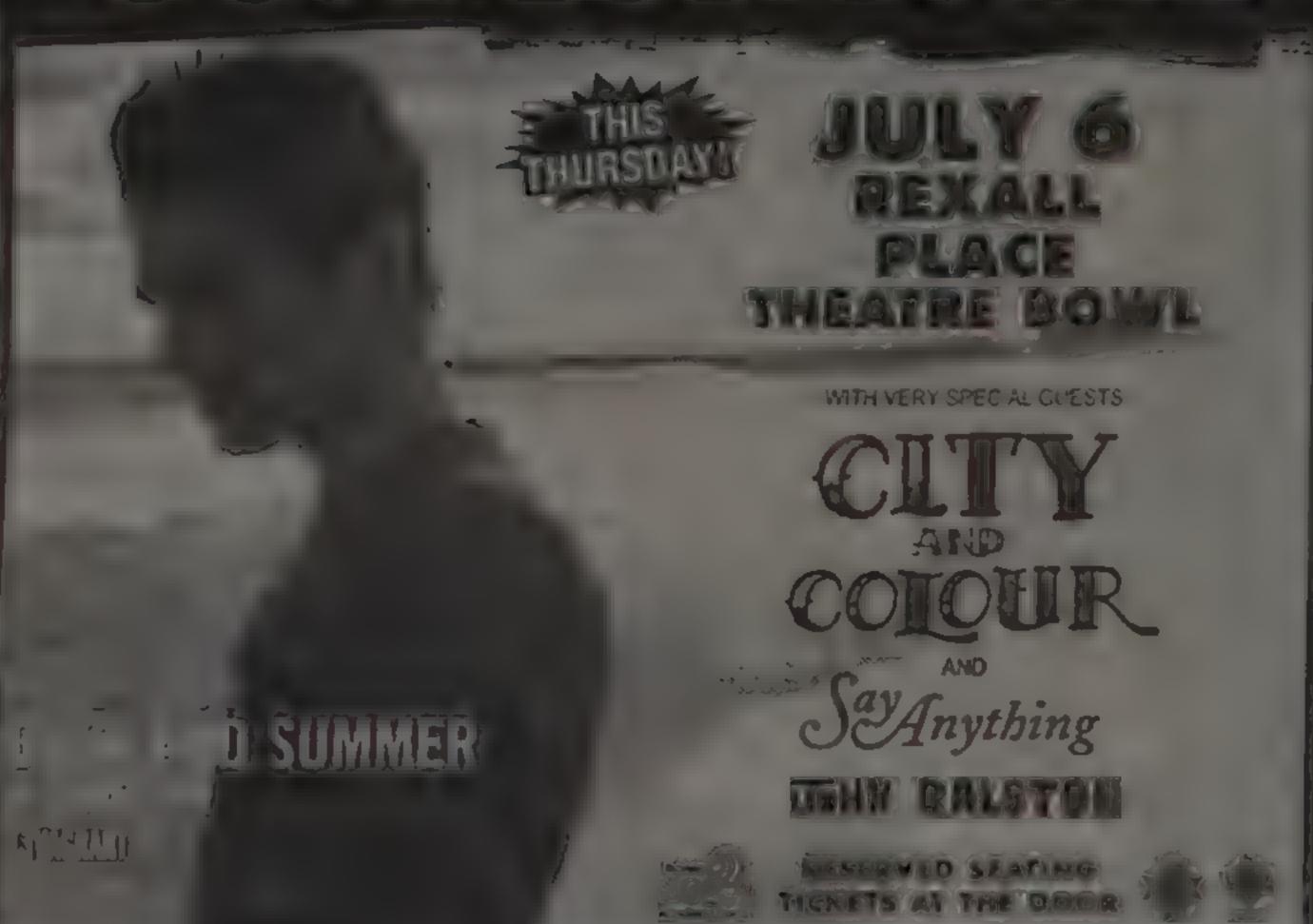
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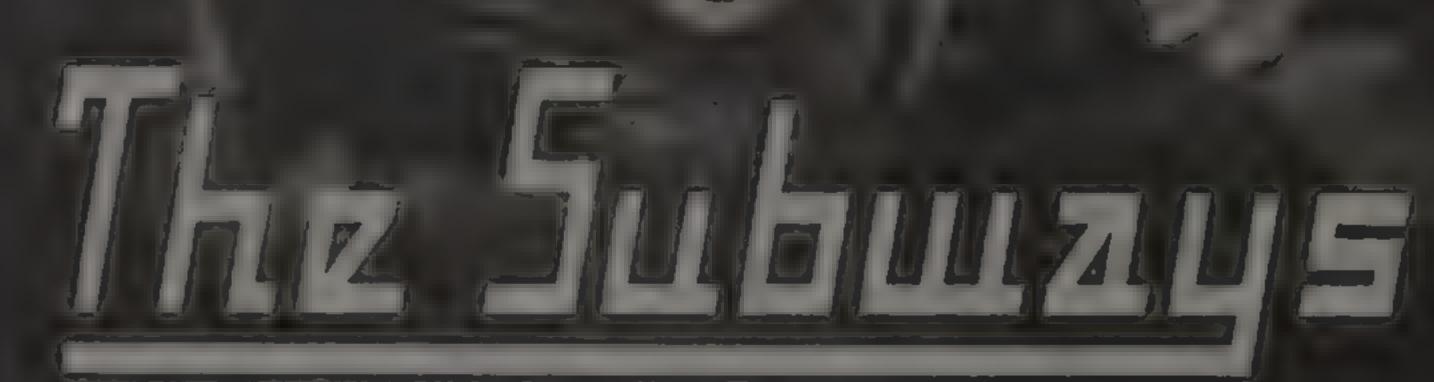
RESIDE BEEF

DUBUS FRIDAY @ 10:00AH



Simila Recon

rickers also of Blackbyrd Myoozik



with special guests

July 31 - The Starlite Room

NESASSE EVERT 182 -- down 8 fan show 9 30am CICKELS BISG OF BIACKBYTS MYGOZIK





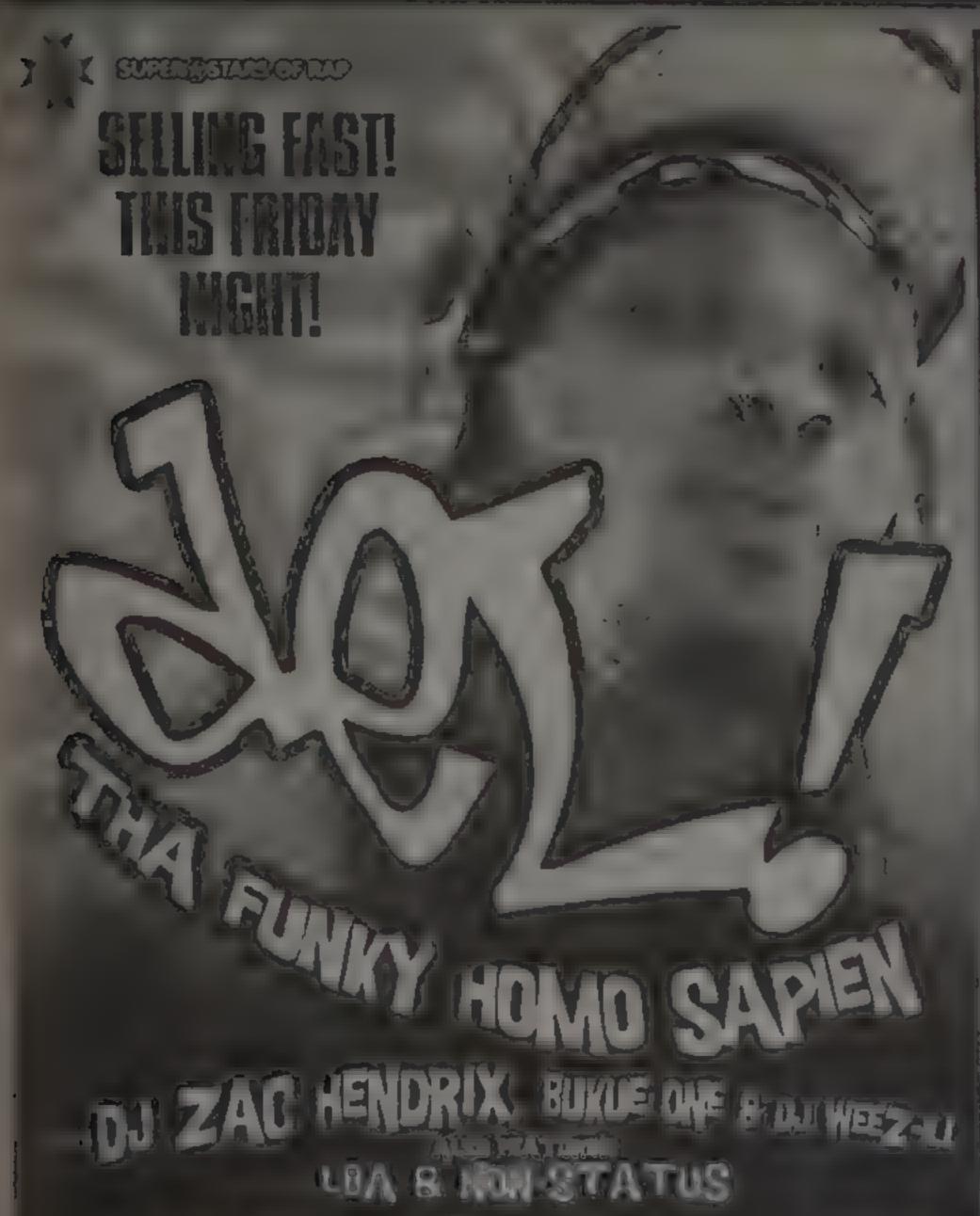
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JULY 31 ROB ZOMBIE

AUGUST 21 HALL & DATES

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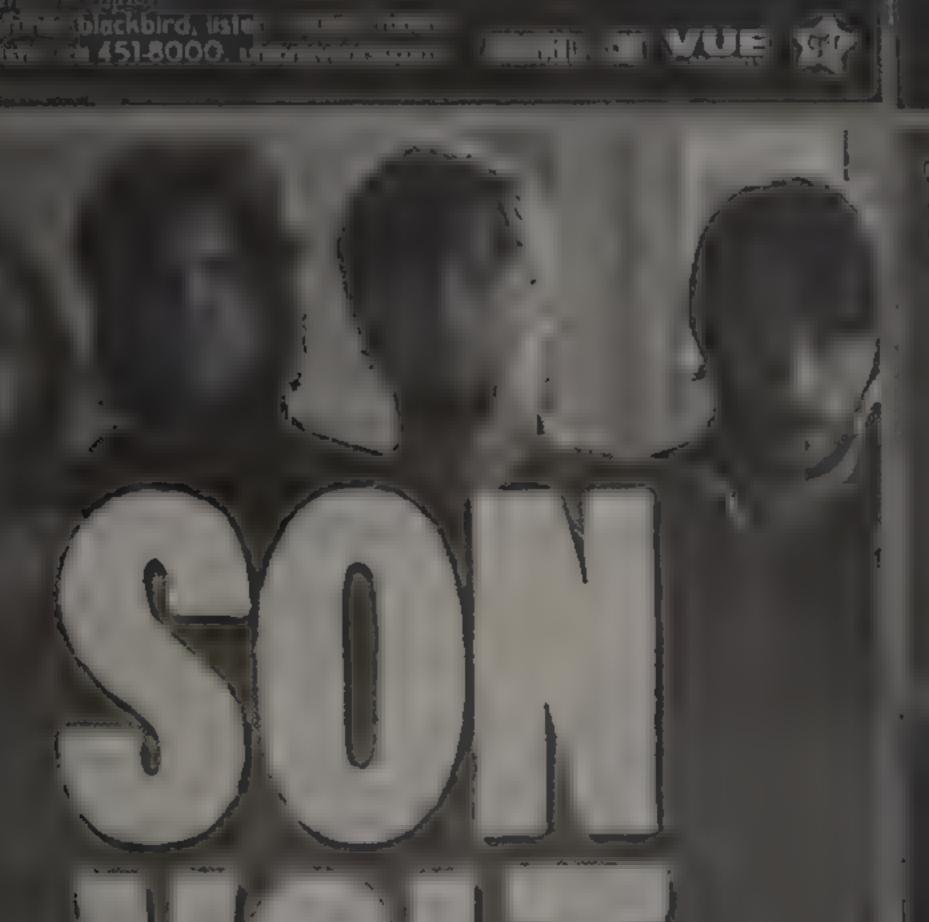
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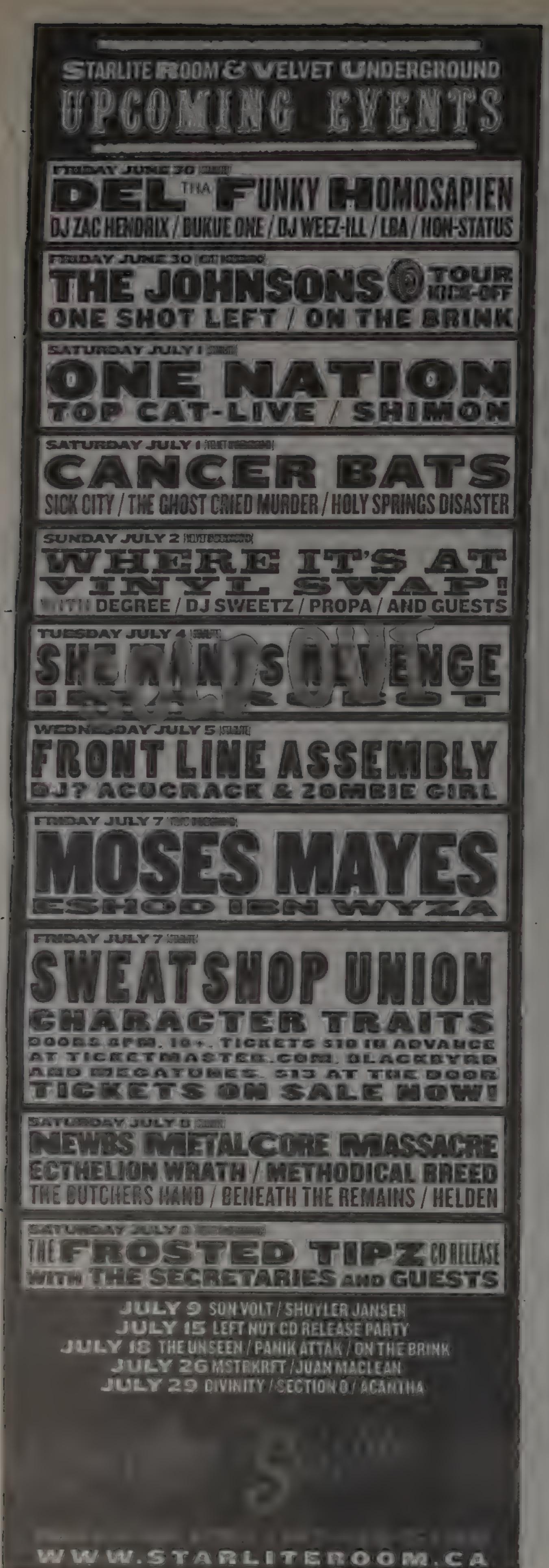
FRIDAY, JULY 21ST SHAW BUNFERENGE BENTRE Plain White T's THE RESERVE AND THE RESERVE TO BOOK WHICH THE TIME NEW ALBUM



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UPCOMING SHOW NEWS, EXCLUSIVE PRESALES AND MORE!
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BUJE IS LAND TRYO BEACHGLASS INDEPENDENT

EDEN MUNRO / eden@vueweekly.com

Steel guitarist Tim Tweedale is a busy man, playing in separate bands with Kent THIS ROCKS McAlister, Corbin Murdoch, and Sarah MacDougall. While each of those groups offers a different style of musical canvas, there's at least one more side to Tweedale, leading to his role alongside bassist David Spidel and drummer Brendan McLean in the instrumental Blue Island Trio.

Beachglass, the trio's second release, opens up strong with the aptly titled "Woodshed," featuring some down and dirty slide and a scrappy blues harp that you just know is coming from the wrong side of the tracks.

The appearance of that sort of imagery is a pattern that develops throughout the album: the slow, sliding "Shadows Longing" could be on the soundtrack to a film set in the sweltering Southern heat, while "The Crwth" (an old stringed instrument that rhymes with tooth), is perfect for a Badlands chase scene in an old western flick.

But there are also times when the music is more restrained, as in the shimmering "Rose and Thorn Entwinement Suite" and "Song of the Heartbroken Clock," which captures its quirky title perfectly with an eccentric sound.

Near the end, the album winds down with the beautiful melody and subtle sentimentality of "Home." Of course, just when it seems as though it's all coming to a thoughtful end, Tweedale cranks the distortion for the sheer awesomeness of the short, grungy finale, "Rocket,"

THE OUDES BRAIN HEART GUNAR

TYLER MORENCY / tyler@vueweekly.com

The first nation-wide release from the Dudes is a combination of good news and THIS ROCKS bad news. The good news: this is the first recording from the Dudes in three years, and it rocks. Dan Vacon's vocals wail with a mix of heartache and imported beer, Pat Downing's bass sounds like a drunken gorilla punching a dishwasher and Scott Ross beats the skins as if percussion is going out of style.

• The bad news: if you are long-time Dudes fan, this record isn't especially new-it's a half EP, half greatest hits collection. Sort of.

A number of classic tunes from the Beepuncher EP and This Guy's the Limit have been re-recorded—the new versions of "Mom 100" and "They're a Comin" are better than the original versions, but, the songs from Beepuncher ("Mendoza Line (Whoa Caroline) and "Celebration of Kindness") lose their raw intensity.

Brain Heart Guitar might be disappointing to long-time Dudes fans waiting for a disk of all new tunes, but, for the uninitiated, it's a hell of an introduction.

MR LIF MO'MEGA DEFINITIVE JUX

BILL RADFORD / bill@vueweekly.com

THIS IS OK

Mr Lif has been one of the best MCs in the underground for a few years now. His lyrics are intelligent, and he uses complex, irregular rhyme

schemes that are reminiscent of Nas. Top that off with his distinctive, nasally flow and you have an MC who should stand out.

Unfortunately, Mo' Mega doesn't Lif's lyrics are good, but the disc falters on production, and has piss-poor hooks, although most of the tracks sacrifice hooks for scratching, which is probably a good thing. The majority of the production on Mo' Mega is done by El-P, who, as always, provides boring beats that go nowhere and don't match Lif's voice at all.

The best song on the album by far is "Murs Iz My Manager." This is the one track on the album that Mr Lif produces himself, and it's far better than anything El-P offers. Blaring horns accompany a funky guitar, recalling heroic Saturday morning cartoons as Lif and Murs trade rhymes. The rhymes aren't traded verse by verse, but interrupt each other to create a jiving conversation If Lif got a better producer and lived up to his potential, this album would have been incredible.

RED HOT CHILL PEPPERS STADIUM ARCADIUM WARNER

JOEL KELLY / joel@vueweekly.com



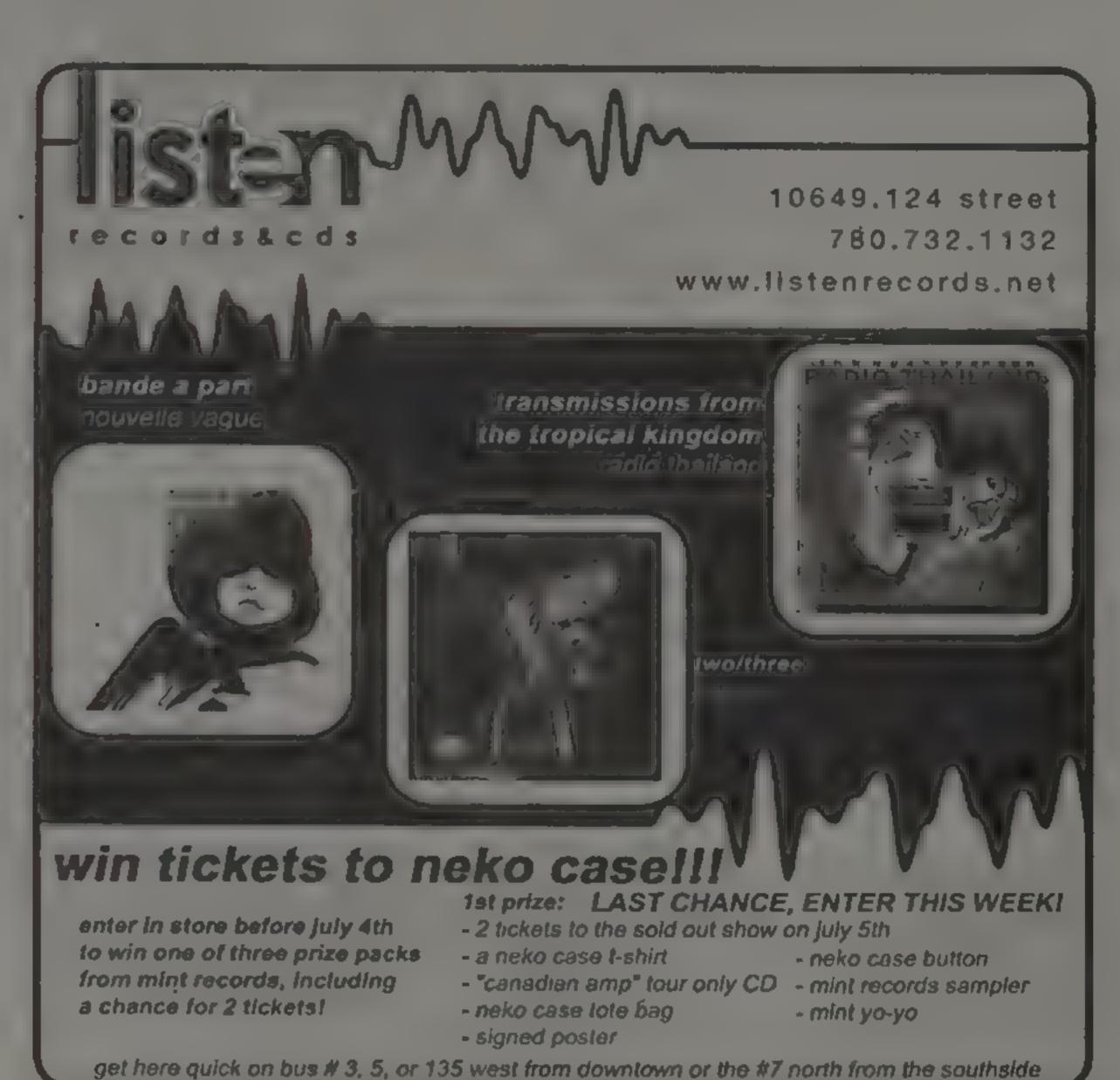
Here's a secret: in the music writing business, there are two things that are guaranteed to succeed: over-

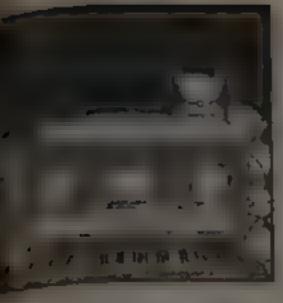
wrought analogies and cursing Editors eat that shit up.

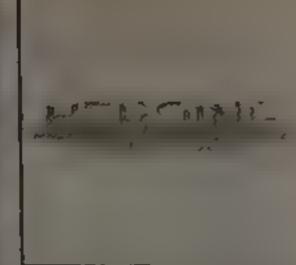
At this point in their careers, the Red Hot Chili Peppers have become the Olive Garden of the music scene They're safe enough to play for your grandparents, they're popular, and, um, their albums come with free breadsticks (probably).

But after you've eaten at one Olive Garden, do you really need to explore any others? How many more riffs about California and mopey guitar solos do we need? (Although one thing we could use a lot more of is that dude Flea, their bass player, That dude is badass. He's like the complementary freshly-ground pepper, sprinkled all over the mediocre pasta entrée that is Stadium Arcadium.)

Just like at the Olive Garden, the two-disc Stadium Arcadium suffers from oversized portions, clocking in at a bloated 28 songs. You've already heard the best part of this CD, current single "Dani California," where celebrity producer Rick Rubin doesn't screw with the established Chili Peppers formula. The rest of the material is mediocre, straddling the line between familiar comfort food and uninspired, reheated leftovers. But, hey—the Olive Garden isn't the worst place to eat in the world, I suppose.







PSAPP THE ONLY THING I EVER WANTED

MIER MORENCY / tyler@vueweekly.com

Robots enjoy dancing. Over in Japan, several companies have created robots that bust fresh dance moves like

and for these boogie-woogie robots, hey might enjoy the experimental lectronic sounds of Psapp's The Only thing I Ever Wanted, as a wildly gyrating dancing machine is a perfect retaphor for this CD.

Psapp makes organic rhythms from trange sources like power drills, anging metals and zippers (think the ash register percussion in Pink loyd's classic "Money") and mixes hem with jazz piano and sultry ocals to create danceable music ithout the typical trappings of the enre. Psapp takes mechanical pjects and attempts to inject them with more passionate, human qualities—sort of like engineers trying to take a robot do the moonwalk.

Machine more like a human by procamming it to do flashy moves, but nevitably something will be missig—a soul. Despite its slick rhythms, the Only Thing I Ever Wanted is missng its soul, too. It's a compelling and nusically interesting idea, but it neaves the listener wanting music a little more human.

HEROINE FROM FIRST TO LAST EPITAPH

CHN ESQUIVEL / esquivel@vueweekly.com

Body Count? Apparently by hiring producer-magnate Ross Robinson (Slipknot, Limp Bizkit, At the Drive-In, Glassjaw, et al) and mixer supreme Andy Wallace (Velvet Revolver, LCD Soundsystem, Sheryl Crow), in an apparent blatant disresard of the old adage about throwing good money after bad.

How do you top an album

The music treads the waters of the rear-radio friendly aggressive rock scene made popular by the Used, Glassjaw, Thrice, and the like, and Robinson's production thumbprint is all over this album, with big drums, big guitars, prevalent electronics and busy arrangements.

There was a time in punk/emo history when having a slickly-produced album set you apart from the crowd. With the technology today, though, there are more and more bands that are able to attain the slick production. I've always argued that the result is often a tight sounding album with good songs but no real personality—and I rest my case.

Holden Daniels discusses Pearl Jam's Ten



It's not often that musicians profiled in this column come close to being apologetic for picking the albums that most influenced their musical careers.

But that's the case with Holden Daniels, one half of Edmonton's My Sister Ocean, a minimalist drum-and-bass combo. Daniels goes with Pearl Jam's *Ten*, the straight-ahead rock

"grunge" simply because the band broke out of Seattle in the early '90s.

"I know Pearl Jam isn't the band that indie bands are supposed to like, but there was a time when to me they were like gods,"

Daniels says. "My favourite rock bassist would be Flea [of the Red Hot Chili Peppers], and he's a huge influence, but [Pearl Jam bassist] Jeff Ament's tendency to stay with the root notes and simply hold the low end for the band has been a style I've adopted and loved for years.

*Eddie Vedder isn't my favourite singer of all time, and as individuals, the guys in the band aren't the best players or songwriters in the world, but combined, Pearl Jam has something that I don't see in a lot of bands," he continues enthusiastically. "I've been waiting since 1991 for another album from any band that has the same energy that *Ten* does ... I'm definitely a product of the early '90s

Seattle Scene, and I've gone through periods of being both proud and ashamed of it. Pearl Jam's new album is good and all, but I sometimes wish for more riff-based songs like "Garden," "Deep" and "Even Flow," although now I wonder if I'd like them or think they're too much like Creed. I guess we'll never know!"

Pearl Jam was formed with the addition of transplanted San Diegan Eddie Vedder to the ashes of Seattle band Mother Love Bone. Because of their long locks and the fact they came

out of Seattle shortly after Nirvana and Soundgarden broke, they were immediately tossed into the grunge pile.

But Ten is actually just a tight melodic rock effort. Sure "Alive" speaks of isolation and

"Jeremy" is the tale of the lonely schoolkid gone crazy, but the truth is that Pearl Jam was even more successful than Nirvana when it came to connecting with the rock mainstream. If it wasn't for geography, there's no way that the word "grunge" would have been used to describe the band at all.

Yes, Pearl Jam is still filling arenas now, but even their most hardened fans would admit that *Ten* is still the band's ultimate achievement.

As for My Sister Ocean, you can check out new songs on the band's website, mysisterocean.com, in anticipation of a brand-new CD to come, or you can catch the band's CD release party at the Sidetrack on Jul 15. •







DRAGUNFONCE INHUMAN RAMFAGE RDAORUNKA

Mix amphetamines
With cheesy '80s metal;
Turn off brain; enjoy!

VERHAL DECEPTION AURUM AETUS PIRATICUS SCARAB

Pirate concept disc?
Yaaar, this record belongs in
Davey Jones locker

JOOST BUIS ASTRONOTES

Dutch jazz. Like Dutch booze; Sometimes smooth, sometimes jarring. Gives me a headache

BURY YOUR DEAD BEAUTY AND THE BREAKDOWN

By coincidence
The packaging of this disc
Smelled like baby shit

DIRME BLONDE

Dudes in band aren't blonde!
Unless of course the carpet
Doesn't match the drapes

CANSEI DE SER SEXY

Quirky good time fun

Except that one song that goes

"Suck my Art-Hole"... Gross!

THE SUNNY SIDE OF THE STREET RAZOR & TIE

Upbeat kids album
Uses pep to cover John's
Atonal braying

WIBUTEE SWEET MENTAL

They manage to use
Saxophones without sounding
Ass-mountingly gay

GREELEY ESTATES FAR FROM THE LIES RECORD COLLECTION

More whining from some Emotionally stunted Young angry douchebags

Wanna take a look at my golden Buddha?



Every date I make with Richard ends the same. Whether we're catching a movie or having dinner at one of those restaurants where the food isn't as important as the people seeing you eat it are, I always end up back at his place. In the plan on it but for as long as I've known him, it's implied that after we're done with all of the evening's formalities, I'll retire back to his place for the night.

Regret sets in as soon as I step through the front door. He'll take my jacket and get down to business before I even have the chance to untie my shoes.

I get sucked in every time, and once it gets to this point, I'm already in way too deep. I think, "No Richard. Not again. I can't keep on doing this!" But those thoughts never quite make the difference they should. All I can do now is sit back, close my eyes and want for him to say the words I've been dreading to hear for the entire night, knowing that it will all be over soon.

"I have to show you the new cast-iron tea service I bought last weekend. Isn't it just ... fantastic?" he'll say.

And I'll be standing there in front of him, biting my lip and hiding my fidgeting hands behind my back. I see the look on his face. He wants me to say something and is waiting desperately in anticipation to know what I think about his latest purchase.

"It's very, um, you?" is what usually comes out.

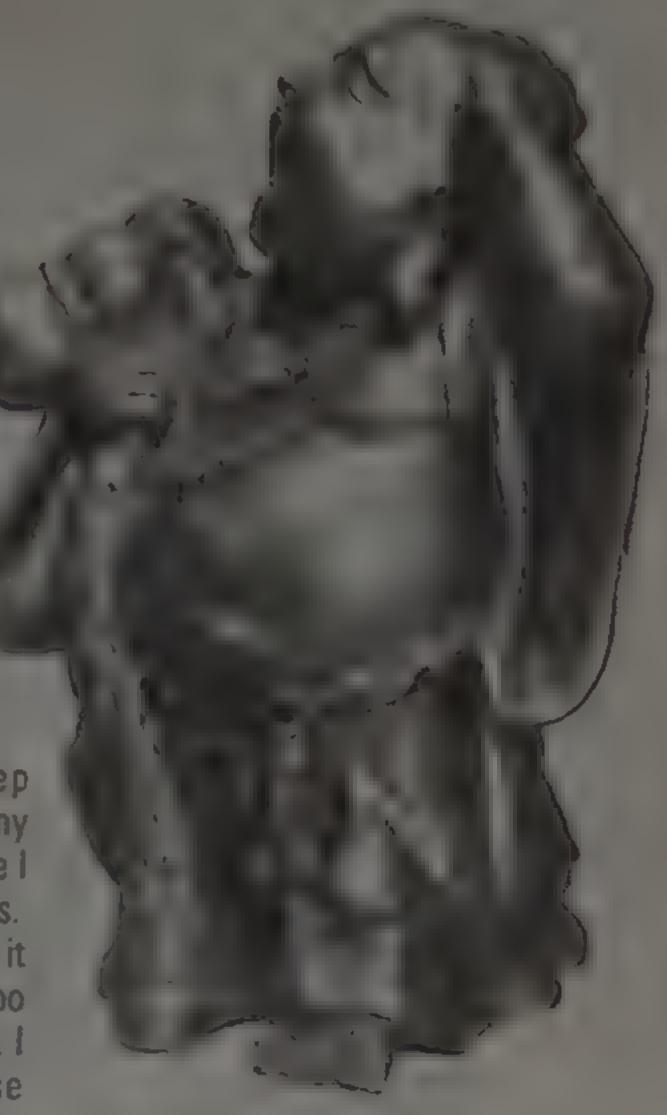
"I know. Right?"

After I see the cast-iron tea set or the new golden Buddha statue or his most recent "find," he'll point out that the living room's walls are a different shade of mocha or that he's still not sure if he made the right decision painting the entryway a deep mustard. There may be new slate tile to see, a new kind of trim around the ceiling. He shows it all to me and I have to tell him it's all so ... him.

With every visit there's always something new and more novel that deserves my attention. But each time I'm in his house I find myself doing things I don't want to do, saying things that go against my deepest, most core beliefs of what constitutes good taste. I always say what he wants to hear, no matter how want and compromising.

guy on their penis. The first time it's on display, you tell them it's big or pretty. It doesn't matter whether it's true or not; it's just polite. But on each subsequent appearance they want to hear it again and you're stuck trying to come up with new and equally flattering adjectives. I think I've actually used the word "symmetrical" once. I know. Hot, right?

Before I met Richard—who I should now mention is a great friend and happily married—I didn't know that Versace made light fixtures or that people actually paid extra for that miniscule embroi-



dered polo player on their towels. It's not that he has bad taste per se, it's that he has too much of it. His style is, at the same time, modern, gothic and contemporary, and rife with Asian, African, Latin and European accents.

And he has too much stuff. I think he's even devised a schedule for accessory rotation. The house is immaculate, though. As obsessively organized and maintained as a museum, everything is always shiny and pristine, extremely valuable and untouchable.

Last year, Richard's house was part of a show-home tour for charity. Each home on the tour was given a name. His was something like "Eclectic New Asian Continental Fusion." To find out what people actually thought about his house, he went on the tour incognito and asked his fellow tour-goers what they honestly thought of the house. Reaction was mostly positive, but there was one response he did not appreciate.

It was from one of those ladies who could be best described as either a wealthy divorcee or unencumbered widow: well-aged, perfectly accoutred with proper hair, oozing money and class from her tiny, tiny pores. Basically, everything Richard wants to be when he gets older. He walked up to her and slyly inquired, "So what did you think of this house?"

"My lord, is it tacky!" she said. "What were the owners thinking?"

He was laughing about it when he told me the story, but I know at some level he was crushed. Richard is his home: an organized mess; attractive even underneath all of the flash; genuine and one-of-a-kind.

Now each time I pay a visit to his house. I look everywhere for something he's never mentioned. A bauble, a tiny statue. However simple or benign, I know it's there. A truly unique piece peering out from behind something more obvious, confident to remain in the background, because all that's truly important is that it's there. It's special and it exists without needing to be acknowledged.

SE FILIS SE VEKIN

PAR YOUR RESERVICES TO AN AND SELECTION OF S

DELOURE IS FRIDAY AT J RY

CLUBS/LECTURES

APPRECIATING DA VINCI Life Enrichment Centre, 4936-87 St (462-4491) • Lecture by author Herman J. Aaftink • Sun, July 9 (11am)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

EDIMONITON CHICKLITICURS (WALKING)

www.edmontonghosttours.com • Meet in front of the rescuer statue, next to Walterdale Playhouse, 10322-83 Ave • Take a ghostly walk through Old Strathcona while true stories are told about Strathcona's ghosts and hauntings • Until Aug. 31, Mon-Thu (9pm) • \$5 (each)

FOR THE SAKE OF ALL BEINGS www.gadensamtenling.org (484-8646) • The 37 practices of a Bodhisattva, Weekend retreat in Jasper July 14-16 with Tibetan monk, Kushok Lebsang Dhamchoe of Gaden Samten Ling Tibetan Buddhist Meditation Society

GLOBAL SPIRITUAL CRUSIS • Stanley Milner Library, Sir Winston Churchill Sq; Theatre: Lecture by George Catlin, Tue, July 11 (7pm); Edmonton Room: Transmission meditation, Wed, July 12 (7pm) • Ascendant Books, 10310-124 St; Book signing of George Catlin's new book *The Way to Happiness*, Thu, July 13 (7-8pm)

playground, 9231-100 Ave, www VofA.ca • Potluck picnic, bring a vegetarian or vegan or raw food dish • Sun, July 9 (5.30pm) • Free

MEDITATION 11403-101 St, www.gadensamtenling org (479-0014) • Gaden Samten Ling Tibetan Buddhist Meditation Society by Kushok Lobsang Dhamchoe; Beginner Tue (7pm); intermediate Wed (7pm); advanced Sun 11am-1pm)

Farmers' Market • Silent vigil every 1st and 3rd
Sat ea month, stand in silence for a world without
violence (10-11am)

DULER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre grace@ualberta.ca) for info

http://groups.vahoo.com/group/bwedmonton.*

http://groups.yahoo.com/group/bwedmonton • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725 Jasper Ave (488-6636)

• Open daily 9-3, Fri 8-3 ■ Mon: Arnateur strip contest (12:30); DJ Alvaro, Ashley Love ● Tue: Free pool, Malebox, DJ Arrowchaser ● Wed: Gurlz Gone Wild Midnite: with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yohko Oh-no, guests ● Thu: Wet Undies Contest (12:30): with DJ Squiggles, Yohko Oh-no ● Fri: DJ Alvaro dance party, male strippers ● Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser ● Sun; Stardest Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

Jasper Ave (482-7960) • Open 24/7 • www.gayed-monton.com

TION www.edmontonrba.org • Monthly after business mixer; Network and share contacts in the GLBT business community • Second Wed ea month

11456-Jasper Ave (488-5742) or contact?@hived-monton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18

(490-7332) • Program for HIV-AIDS prevention treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAJONG WAVES SWIMMING CLUB www.geocities com/makingwaves_edm • Recreational and
competitive swimming with coaching, beginners
encouraged to participate. Socializing after practices
• Every Tue and Thu

PRIDE CENTRE OF EDMONTON 10010-109 St (488-3234) • Open 10am-10pm • Open 10am-10pm • Bears Movie Night: Bears Club; last Sun ea month (1-6pm, TV room) . Trans Education/Support Group. Support and education for transsexual, transgendered intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody . Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com . Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup-ewner@yahoogroups.ca • Monday Movie Night Movie nights with themed movies and discussion afterwards; every Mon . Community Potluck Dinner: 2nd Mon ea month (7pm) • Womens Spirituality Group: Drumming circle 2nd Wed ea month (7pm), in Rm 1 with Kucutzi . Bisexual Discussion Group: Mixed social and discussion group drop-in; 1st, 3rd Tue ea month (7pm) Rm A, with Vanessa edmbigroup@yahoogroups.com • TTIQ Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month; triqualhance@shawica, 718-1412 . GLBT Seniors Drop-In: Every Wed (10:30am-3:30pm) with Jeff Bovee, 488-3234 • HIV Outreach: Drop-in circle every other Thu (7pm) • In Together Out Together Get Together: A welcoming group for GLBT members in their 20s, 30s and 40s 1st and 3rd Fri ea month, hosted by Robert Blatchford . Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw ca; www members shaw.ca/yuy . NDP LGBT Caucus: last Sun ea month with Jay, 488-3234 . Parents Rock the World Workshops, PFLAG series for parents and questioning children; Feb-June, 488-3234

entrance (990-0038) • Lesbian and gay bar/restau-

THE ROOST 10345-104 St (426-3150) • Open SunThu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur
strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu:
Rotating shows: Sticky's open stage and the
Weakest Link game 2nd and last Thu with DJ Jazzy
• Fri: Upstairs: Euro Blitz: New European music with
DJ Outtawak Downstairs: DJ Jazzy • Sat: Every Sat
like new years: Upstairs: Monthly theme parties
with DJ Jazzy; Downstairs: New music with DJ Dan
and Mike • Long weekend Sundays: Betty Ford
Hangover Clinic Show: Every long weekend with DJ
Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); FriSat \$4 (member)/\$6 (non-member); Sun \$2

Steam baths open daily (24hrs)

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: With Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

SPECIAL EVENTS

ADIDAS +10 WORLD CUP TOUR Foote Field,
University of Alberta, www.adidassoccer.ca • Free
family event focusing on soccer skills, amateur
games and human foosball matches • July 17-18
[10am 6p.n]

SOCIETY-OPEN HOUSE King's University College, 9125-50 St (433-4881) • Featuring presentations and sampling of courses • Thu, June 29 (6-9pm) • Free • Pre-register

BIXE MONTH www bikeology.ca (982-8520) •
Through June • The Cowgirl/Cowboy Critical Mass: monthly bike ride starting at City Hall; Fri, June 30 (5:30pm) • Mocktails on the Bridge: Ezio Faraone Park (97 Ave/110 St); Fri, June 30 (4-6pm) • Free Movies. Art Gallery of Alberta (102A Ave/99 St); Bike centric Film I Heart Huckabees; free; Thu, June 29 (7:30pm)

Heritage Centre (963-2777) • Bike parade,
MultiYouth Productions, Silent River kung fu • July 1
(12-3pm)

CANADA DAY AT THE LEGISLATURE Legislature
Building and Groungds, 10800-97 Ave, www.assembly ab.ca (427-7362) • Celebrations starting with a
free pancake breakfast, citizenship ceremonies, and
vintage cars. In the afternoon entertainment by the
White Buffalo Drummers and Dancers Society, the
Festival City Winds Music Society, Volya Ukarainian
Dance Ensemble, Pepperseed Steel Drum Orchestra
and more • Sat, July 1 (7am-6pm)

CANADA DAY AT THE WINSPEAR Winspear Centre • Free public performances including Vohon Ukraininan dancers • July 1

FORMERS FESTIVAL Sir Winsten Churchill Sq. www edmontonstreetlest com (425-5162) • Featuring local, national and international street artists • July 7-16

SENTS _ www.tearsca.cult.cu Polish Hall, 10960-104 St (909-0935) • Maraca and Otra Vision (11 piece Cuban band), with the Marco Claveria band opening • Fri, June 30 • \$28 (adv) @TIX on the Square/\$38 (door)/\$15 (child 17 and under pay at the door)

FRESH FEETS Westbury Theatre, TransAlta Arts Barns (422-8107) • Hip Hop, Tap, Jazz, and

African/Jazz Fusion • Sun, July 2 • \$15 (adv)/5 (student/senior) at TIX on the Square

Tent Sir Winston Churchill Sq • Free for children draw within the Works Festivals theme "play". An exhibit of work created will be shown at the Stant Milner Library • Weekends (12-4pm), Canada Day (12-8pm)

MILEZERODANCE.COM: PAR CINIS LETT
PROJECT W/BEAMS, CJSR 10047-102 St (466
3278) • Free • July 1 (2pm), July 2 (4pm)

MOTION NOTION MUSIC FESTIVAL Evansbur

The West of Edmonton, motionnotion.com • 4

stages, 80 musical acts, camping, workshops and
more • July 13-16 • Tickets available at Foosh
Underground, Treehouse, Blackbyrd, TicketMaster

Centre for the Arts, 87 Ave, 112 St (451-8000) • Tales of Hoffmann: June 28, 30, July 2 (7:30pm), 1 (1:30pm); La Périchole: July 29, July 1 (7:30pm), July 2-3 (1:30pm) • Tickets available at TicketMaster, door

STREET CARNIVAL 9526-106 Ave (408-2966) •
July 6 (11am-4pm)

July 10-14

SAGETAWIN SACRED SELF Blatchfort Hangar Fort Edmonton Park (433-3097) • Art show and futuring artworks by the Sun and Moon Visionaries Aboriginal Artisan Society • Until July 2

SILLY SUMMER PARADE Begins at 78 Ave, 106
St; going east on 78 Ave to 104 St; north to Whyte
Ave; west to 108 St to 78 Ave to Queen Alexandra
School, 7730-106 St (439-9166) • Parade starts a
noon, followed by a Picnic-in-the-Park event.

VEGREVILLE PYSANKA FESTIVAL Vegreville •
Special performances by various groups including
Vohon Ukrainian Dancers • July 7-9

Square and other venues throughout downtown Edmonton (426-2122) • Various art exhibitions, including the Artisan Market on Churchill Square Until July 5

YARDBIRD JAZZIEST Various venues, www.yabirdsuite.com (425-1820/451-8000/432-0428) • Featuring local, national and international jazz artists • Until July 2

KARAUKE

BAR-B-BAR 4249-23 Ave (461-2244) • Every Thu and Sat (9pm): James, Mr. Entertainment • Every Sun (7pm): James, Mr. Entertainment

CASTLEDOWN'S PUB 16753-100 St • Every Tue (9pm-1em); with Off-Key Entertainment

CAMELOT SPORTS BAR 10231-95 St (425-4298)

Every Sun (8pm-12): with Jeannie

(472-7696) • Every Thu

Every Tue (9pm): with Sonia, Prosound Productions

ECCO PUB 9605-66 Ave • Every Mon (9pm): with

Sonia, Prosound Productions

GAS PUMP 10166-114 St (488-4841) • Every Tue
Wed (9:30pm): Gord's Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-9898) • Every Fri (8pm-midnight): with Deb Thulin, Hot

Karaoke Productions

HOLIDAY INN 4520-76 Ave • Every Thu (8:30pm)

with Prosound Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587)

Every Fri-Sat (10pm-2am); Gord's Best Live

Singing Show
MAZADAR 10725-104 Ave (429-4940) • Fridays

karaoke (5pm-late): with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm): with Sonia/Prosound Productions
O'CONNOR'S IRISH PUB 9013-88 Ave (469-8165)

Every Thu (9pm-1am)
 ORLANDO'S 1 • Every Wed (9pm-1am); with 0ff-

Key Entertainment

ORLANDO'S 3 6104-104 St • Every Mon (9pm-

1am): with Off-Key Entertainment
PEPPERS Westmount Mail (W), 135 St, 113 Ave

(451-8022) • Every Thu (9:30pm-1:30am): with Gol from Stonerock Productions

RATT 2-900 Students' Union Bldg, 8900 114 St. U of A Campus • Hey, What Are These Tunes Called?: Name That Tune every Tue with Colin Krieger • Karaoke, baby: every Wed (9pm): with Colin and Darrell

ROSIE'S BAR AND GRILL • Downtown, 10604-10 St (423-3499); every Mon-Sat (9pm); Sun (7pm): with Ruth • Highstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211 every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (9pm-1am): with Off-Key Entertainment

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tue, Fir Sat (7pm-midnight), Sat-Sun (1-5pm)

YESTERDAY'S St. Albert • Every Thu (9:30pm-2am): with Off-Key Entertainment

ZAKS ON 51ST AVENUE 10525-51 Ave (432-5853/436-5047) • Karaoke Nights: Every Fri (10pm-2am)



RIES (MAR 21 - APR 19)

Malaysian woman survived a showwn with a tiger. Kaliyama was working a rubber tapper when the big cat linked up behind her and wrapped its ws around her leg. "Amma! Amma!" e cried out, invoking the name of the other goddess. The tiger let go, backed t a step, and glared at her. Summoning r courage, she gazed back at it. After a w minutes of this staring match, the iger departed, leaving Kaliyama in eace. I advise you to use a similar oproach in your engagement with a eastly influence, Aries. Ask the goddess or help, then let your essence beam out hrough the windows to your soul.

AURUS (APR 20 - MAY 20)

the game known as Rock Paper Scisors, each player pumps a fist twice and en displays his or her hand in one of ree different shapes: flat to indicate a ece of paper, a fist to symbolize rock or dex finger and middle finger extended r scissors. Each of the three can beat st one of the other two. Scissors cuts laner, paper covers rock and rock smashs scissors. For centuries in many culires, this game has been used by pairs people to settle small decisions, such s who will wash the dishes this time or he will run to the store to get beer. hough it's not usually invoked to deterne matters of great importance, you ight consider bucking tradition this ek. It may be impossible to solve knotty questions through common sense and negotiation. Why not try the Rock Paper Scissors approach?

GEMINI (MAY 21 - JUN 20)

Sixty per cent of Nigeria's population lives below the poverty line. Yet according to the World Values Survey, published in New Scientist magazine, Nigerians are the happiest people on the planet. How can that be? It may have something to do with the survey's conclusion that "the desire for material goods is a happiness suppressant," Sounds to me like the conclusion the Buddhists came to a long time ago: craving for earthly riches is the source of a lot of suffering. Luckily, you Geminis are in a phase when you have great power to shift your pursuit of satisfaction away from transitory, ephemeral, ultimately useless pleasures and toward the truly gratifying, eternal ones.

CANCER (JUN 21 - JUL 22)

In 1982 I moved into a new home in Santa Cruz. It was just a funky old cottage that had once been a barn, but I was ecstatic to have it. As I opened the front door to begin my first day there, a violet-crowned hummingbird bolted inside in front of me, stayed for a few minutes, then departed. I regarded its visit as a phenomenally good omen, and it turned out to be just that. During my years in that house, I wrote my first book, recorded my first music album, fell in love with the woman I married and conceived my daughter. Almost exactly 24 years later, I'm meditating on your horoscope as I sit in my current abode. "Send me a sign," I just said to the gods. Now a violet-crowned hummingbird is dancing exuberantly in front of my window, peering in, lingering a long time. I take it to mean you're at the beginning of a great opening.

LEO (JUL 23 - AUG 22)

According to the organization Human Rights Watch, there are currently 2 225 American convicts condemned to life sentences for crimes they perpetrated as teenagers. In contrast, the entire rest of the world has only 12 prisoners in a similar situation. I favour the more lenient approach that prevails on the planet outside of the US—not just for criminals but for everyone. Should we suffer for our sins forever? I hope not. It so happens that the coming days will provide fresh opportunities for you Leos to atone for and correct the wrong turns you made way back when.

VIRGO (AUG 23 - SEP 22)

Help Wanted: looking for a smart operator who has expertise in both rebellion and compromise. Must be willing to break taboos if necessary in order to help people, but must also be a sensitive and empathetic collaborator who's skilled at creating harmonious solutions. Are you a rugged individualist with a strong sense of self or are you a community builder who can get along with a wide variety of human types? Both, hopefully. Be a good listener who expresses yourself clearly.

LIBRA (SEP 23 - OCT 22)

If you set your mind to it, you could break the world's record for most ketchup sipped through a straw in three minutes, or the greatest distance pushing a tangerine down a highway with one's nose or the most jumps on a pogo-stick in the rain at

dawn while wearing a leather jumpsuit. For that matter, Libra, you now have the boldness, physical vigour, and slightly crazed chutzpah to accomplish a whole range of precedent-breaking feats, from halting an abuse of power you've been putting up with to overthrowing the soggy status quo that has watered down the passions of everyone in a group you care about.

SCORPIO (OCT 23 - NOV 21)

The US Congress creates a constant stream of new legislation, but that doesn't mean President Bush has to enforce it. Since he took office in 2001, in fact, Bush has chosen to disobey more than 750 freshly minted laws. I'm advising you to make Bush your role model in the coming week. Try to get away with ignoring any rules of the game you don't like. To maximize your chance of sailing through unscathed, proceed as Bush does—in a stealth mode, not calling attention to the fact that you're in a rebel outlaw mode.

SAGITTARIUS (NOV 22 - DEC 21)

Please stick to drinking low-fat water in the coming days; avoid the high-fat H₂0 whenever possible. Likewise, inhale only the kind of oxygen that's low in cholesteroi, and don't allow your eyes to take in fatty landscapes or other calorie-rich sights. In other words, Sagittarius, celebrate simple pleasures. To make best use of the astrological opportunities, you've got to consistently choose the most raw, basic options.

CAPRICORN (DEC 22 - JAN 19)

Last week's symbol was a closed fist. The mood was determined, fierce and intolerant of any funny stuff. But you're leaving

the zone in which that stance made sense. Your new metaphor is the open hand. Your chances at succeeding will increase in proportion to your willingness to negotiate for peace, seek connection and accept input. Receptivity is the truth and the way. "Why not?" is your power mantra. To prime yourself for the transition, I suggest that wherever you are right now, you spread your arms wide and unfurl your welcoming palms.

AQUARIUS (JAN 20 - FEB 18)

When you obsess on your adversaries, you risk becoming like them. The more you shape your life through your responses to things you don't like, you invite them to define your destiny. You'll have to be on guard against falling prey to this mistake in the coming weeks, Aquarius. While I don't suggest that you totally ignore the forces that oppose you, neither do I recommend that you regularly wake up in the middle of the night and spend hours plotting your next 10 moves against them. Confine your scheming to a circumscribed period and devote the rest of your time to creating what you love.

PISCES (FEB 19 - MAR 20)

Actress Isla Fisher won the Breakthrough Performance award at the MTV Movie Awards for her role in the film Wedding Crashers. "For most people, playing a bipolar nymphomaniac would have been a challenge," she said. "But I just played myself." She's your role model for the coming week, Pisces. I hope she inspires you to be yourself, only bigger and badder and brighter. It's like you have a poetic license to proceed as if you're starring in the blockbuster movie of your own life. w

E CLASSIFIEDS

DU WANT TO PLACE YOUR CLASSIFIED AD IN ADUNE IS NOON THE TUESDAY BEFORE PUBLICATION

CLASSES

ways wanted to be a Martial Artist? Karate, Yoga & Bapons Classes. Call: Northern River Karate School 17 3693 to watch a class! www.ThreeBattles.com

Drop in Meditation Classes -Thursdays 7-9pm actical guided meditations, teachings discussion and ak. A warm community with resident Buddhist monk. veryone welcome! Gameau United Pl. 11148-84 Ave Ph: 412-1006 www.MeditationEdmonton.org

HELP WANTED

Drivers wanted: \$15+/hr, Wed (night). Thu (day), m/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570.

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ARTIST TO ARTIST

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Versatile and talented actor, looking for role in Fringe Production, Over 30 stage productions in my resume, including comedies, dramas, and musicals. Call Darrel at 487-5410, or e-mail darkar_s@msn.com

Dancers | Auditions for the 2006 Parformance Crows at the feets Festival of Dance on Thu, June 23. Successful dancers will participate in Fresh Feets. (Hip Hop, Tap, Jazz, and African/Jazz Fusion at the TransAlta Arts Barns on Sun, July 2. Ph 422-8107.

Volon Ultrainian Bance, auditions in July 14 at 7pm at the Vohon Studios, 10629-98 Street. Call Ken at 424-6632 for more information.

Vinok Worldance: FREE dance classes for anyone interested in learning world dance forms. June, Mon end Thu, 7-9pm at the Chateau Louis, Kingsway. Info/register Ph Doyle Marko 454-3739, e-m. doyle@vinok.ca.

Justice and Feir Trade in St. Albert Call for Feir Trade vendors/groups. Ptc 459-5511.

Female sitcom/screenwriter w/good humour and conceptual continuity. Infl Duckman, Drew Cary, Futurama, and Family Guy. Mike 634-1134.

Little Church Gallery, Allied Arts Council 455 King Street, Spruce Grove Call for feature artists for 2007. Deadline July 15. Please call 962-0664.

Call to Enter: ArtsHab Studio Gallery features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement, For info Ph Tim 423-2966.

MUSICIANS

The UCSN (Urban Core Support Network) are looking for musicians who would play in an open stage format for the inner city event on Fri. July 21 (11am-3pm). Contact Earl, Bissell Centre 423-2285.

Funk/jazz trio seeking keys, horns, additional percussion, female vocalist (appearance and personality important). Leave message 473-0610.

Bass Player available for working band. Young. neat appearance, excellent equipment, very experienced, all styles of music.

Female bassists or guitarists or drummer req to complete original rock trio. Contact Malibadcat@hotmail.com

VOLUNTEER

Edmonton International Street Performans Festival need volunteers July 7-16. Ph Linda at 425-5162, email: volunteer@edmontonstreetfest.com, or visit www.edmontonstreetfest.com.

Volunteers needed to teach English as as Second Language to newcomers during the summer. Morning or afternoons at the Edmonton Mennonite Centre for Newcomers, Call Marty at 423-9516.

Become a friend to a NEW Canadian. Dulari at 474-8445 or www.eisa-edmonton.org

Volunteers needed for A Teste of Edmonton Festival. July 20-29. Call Suzuanne at 423-2822, ext. 25. e-mail: suzuanne@eventsedmonton.ca

FACRA/CJSR Needs Volunteer Board Members! Terms two years. Cisr.com for details or email nominations@cjsr.com

Volumber Yoga Improctor wanted at Stathcons Place Senior Centre. Ph Rita Mittelsteadt, 433-5807.

Help to broadcast news nationally for the blind and print-restricted! Email edmonton@voiceprintcanada.com, or call 451-8331

Volunteer for the Canadian Birkebeiner Society

E-mail: info@canadianbirkie.com/ www.canadianbirkie.com / Ph: 430-7153.

ESL Tutors urgently needed. Call P.A.L.S., 424-5514 Help someone learn English as a second language.

Training materials provided.

Volunteers needed for The Great White Month Triethion (July 2). Need marshals, scuba divers, life guards, security...) Contact LeRoy 478-1388, em lwilliam@telus.net

Old Strathcone Youth Society: Looking for volunteers aged 21+ interested in working with high-risk youth, drop-in setting. Ph Naomi 496-5947, e-m: osyc@telus.net

Mentors for Children/Youth. Supportive adult role models needed to share time and interests with kids in care. Evening or weekend placements, 2-3 hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

Brain Neurobiology Research Program at U of A seeks individuals suffering from severe PMS for research study. Ph 407-3775.

Brain Neurobiology Research Program at U of A seeks individuals suffering from PANIC ATTACKS for research study. Ph 407-3221. Reimbursement provided

Brain Neurobiology Research Program at U of A seeks individuals suffering from SOCIAL PHOBIA for research study. Ph 407-3221. Reimbursement.

Brain Neurobiology Research Program at U of A seeks individuals suffering from POSTPARTUM **DEPRESSION** for research study. Ph 407-3906. Reimbursement provided.

Human Rights City Edmonton: Take part in a new survey: www.johnhumphreycentre.org

Human Rights City Edmonton: Take part in a new survey: www.johnhumphreycentre.org

CPAWS Edmonton Borowl Education: Volunteer Presenters needed. Contact CPAWS Ed. Team at education@cpaws-edmonton.org for info.

Help weed and transplant for Edmonton Naturalization Group. Ph 466-7570, e-m saddrenscens.com for info.

Living Positive, looking for volunteers to help with programs and fundraising activities. Ph 488-5768, em: info@edmlivingpositive.ca for info.

Become a distress line volunteer. Training classes begin in Sept or Nov. Ph The Support Network, 732-6648, www.thesupportnetwork.com

Assist new immigrants on a bus trip to a grocery store to shop for essentials. Ph Judy 424-3545, ext 249.

Literacy Tutors Needed. Assist adults with developmental disabilities to acquire basic reading and writing skills. Support provided. 1-2hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

Teach classroom English to adult immigrants. Flexible daytime, weekdays 3-4hrs//wk. Ph Judy 424-3545, ext. 249.

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VOLUNTEER

The Sexual Assault Centre of Edmonton needs volunteers to take calls on their 24-hour Crisis Line. Ph. 423-4102 for training dates.

Volunteer Drivers needed for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221

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Unless otherwise specified, the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

Two bottoms don't make a top



DEAR ANDREA:

My girlfriend is really into BDSM. At first I tried and played a convincing (I think) top/dom, but it just wasn't hot for me so I looked some stuff up to get inspired and as I was reading/watching I would really get off on it, but the sex with my girlfriend still wasn't hot.

Then I realized that when I was masturbating to all this I was fantasizing about subbing. Oops. I am way in love with my girlfriend but she is a bottom, period. She might switch it around if it meant a lot to me, but I would know that it wasn't really making her happy. I don't know what to do.

Can I become a top? Can I teach myself to like it? I'm going to do it either way but I really want to get into it, so please help! I want us to be good in bed together but two bottoms don't make a top. LOVE, TOPLESS

DEAR TOPS:

I was just thinking about this last night when a friend was catching me up on her latest dating adventures. She was lamenting that some potential dates seem to come equipped with a set of kinks perfectly matching her own, and though that sounds good it is of course no use at all. As you have discovered to your frustration, one wants a date with a complemen-

tary set of kinks, not a matching one.

It's not an uncommon problem, and its most common manifestation is exactly the one that's driving you nuts: there are too many bottoms in this world and nowhere near enough tops to keep them satisfied. Why this is (beyond the fact that topping) is hard work) I couldn't tell you for sure, but I bet any number of eager grad students are currently proposing theses on the subject to bored advisors who have read enough similar stuff already.

Here's my theory: there are people for whom BDSM is a core part of their identity, running as deep as, say, homosexuality or monogamy. Some may always have recognized this element in themselves, even before they had the language to express it (these are the kids who always want to play pirates or whatever game involves somebody getting tied to something or intentional infliction/receiving of pain, even when the other kids are long since ready to move on). Others don't realize it until they're exposed to SM in some more adult context, but then it just clicks in, key into lock, and they know. Your girlfriend sounds like one of these BDSM lifers, who tend, in my experience, to be pretty set on their preferred role even if they do switch experimentally on occasion (a good idea, if only to find out how painful/exhausting it is to experience/produce any particular sensation).

Then there are the "anything goes" people, who are happy to pick up a flogger or don a dog collar, what the heck, as long as it's fun. This type of player may not identify as an SM person per se, but may

just enjoy a little power exchange on the occasional Friday night. You may fall more on this end of the spectrum, but even "what-the-heckers" will usually discover some sort of preference, as you have.

Most people do have a preference: rare or well-done? Black or with milk? The perfect 50/50 switch is almost certainly as rare as the perfect 50/50 bisexual, but plenty of people find something to like in either role. I do think you can develop an appreciation for topping and get some satisfaction out of a job well done, but you can enjoy and get good at it without every really becoming a top the way both of you are currently bottoms.

Be careful about taking on a role that isn't really "you," though. Nobody loves a martyr, and you're still going to want to bottom sometimes. I worry about you starting to resent your girlfriend for getting to have all the fun. I have a suggestion that might save your relationship or might strike you as all sorts of wrong and make you hate me, but here goes: you guys find a willing top, maybe somewhere in your extant social circle, maybe online or by joining a BDSM social organization, and bottom together sometimes. This kind of shared adventure can be hot and very bonding, sort of like getting lost in the woods together and surviving through mutual trust and interreliance but a lot more fun.

I think if you do that sometimes, and play top sometimes, and stick with the vanilla sometimes, you'll probably be OK, provided you both take care of getting your itches scratched. LOVE ANDREA

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